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AN APPROACH TO THE NEW RIALTO—WEST FORTY-SECOND STREET



# PLAYERS AND THEIR CHILDREN



LUXURY not always available to the hard-working player is parenthood. It presupposes a permanent home for the nestling and leisure to cultivate his acquaintance. Infants and one-night stands are incongruous, and to leave the little one behind, be it in the care of the most vigilant of grand-mamas or the most faithful of nurses, is a sacrifice that robs a season of its savor of success. Sometimes, as in the instance of Beatrice Cameron, motherhood carries with it the abandonment of a career. Often the question of progeny assumes the phase of player vs. parent or parent vs. player.

But the saw of the way corresponding to the will applies to the parenthood of players. Leading women have worn the crown of motherhood without bearing the cross of consequently lessening popularity or a withdrawal from the stage. Matinee idols have become papas made up of equal parts of fondness and pride without any perceptible decrease in the number of palpitating

her mother on her tour. The winsomest of the Erminies is an omnipresent mother. Were she gifted with less repose one might apply to her the harsh word "fussy." She is preoccupied, anxious, when her little daughter wanders for a moment from beneath her eye, transfigured to a statue of happy serenity when the child is near. There is about the theatres a proverb, perhaps unjust, that Pauline Hall is the model mother of the profession.

That claim might be disputed, however, by Mrs. Edwin Milton (Selma Fetter) Royce, whose baby Josephine surpasses every other consideration to the author of and the actress in *The Squaw Man*, or by that dainty dancer, Josephine Cohan, whose small son, Fred Niblo, Jr., is the sovereign of the Niblo household. Before Master Fred had arrived at his present stage of alertness his mother had to be absent every day for many weeks at exacting rehearsals. She left the house in the morning before he had awakened and often did not return until he was rounding out his day with infant slumber. In the course of these absences "Son" attached himself mightily to his black nurse. The attachment grew and strengthened until one evening when Mrs. Niblo returned earlier than usual from rehearsal the young man

the greatest in the life of "the queen of beauty." But Dorothy Russell has returned to the house Lillian built for her, and all, though late, is well.

In Eva Davenport and her daughter, Marie O'Brien, nature has reversed her rule. "The Marie who is the chaperone and Eva the chaperoned, for Miss Davenport's comedy endures while she is awake, and Marie is one of the stateliest, demurest graduates who ever issued from a convent. So in the Neil O'Brien hospitable home, near Riverside Drive, one hears not "Marie, be a good girl," but "Mamma, do be proper." Miss O'Brien is studying grand opera at the Frank Damrosch School. Last Winter she appeared with the other pupils of the Courted Opera School on the stage of the Metropolitan, and Neil O'Brien from his journeying with the Goodwin company sent her a telegram of congratulation, and Miss Davenport was more perturbed than she had ever been on one of her own numerous first nights.

Drina De Wolfe's small son, named in honor of her late father, Waters, was born in England and remained there with a nurse for a year after his mother came to America to seek her fortune before he followed her. He is usually in the care of Mrs. De Wolfe's mother at their home, in New Jersey.

That the animated graces of the player can live no longer than the instant breath and motion that presents them, or at best can but faintly glimmer through the memory or imperfect attestation of a few surviving spectators. Could how Betterton spoke be as easily known as what he spoke, then might you see the muse of Shakespeare in her triumph, with all her beauties in their best array, rising into real life and charming her beholders. But alas! since all this is so far out of the reach of description, how shall I show you Betterton? Should I therefore tell you that all the Othellos, Hamlets, Hotspurs, Macbeths and Brutuses whom you have seen since his time have fallen far short of him? This still should give you no idea of his particular excellence. Let us see, then, what a particular comparison may do—whether that may yet draw him nearer to you.

"The most that a Vandyke can arrive at is to make his portraits of great persons seem to think. A Shakespeare goes further yet and tells you what his pictures thought. A Betterton steps beyond them both and calls them from the grave, to breathe and be themselves again in feature, speech and motion. When the skillful



DRINA DE WOLFE AND BABY  
PHOTO BY JARONV.

EVA DAVENPORT  
AND DAUGHTER

PHOTO BY  
OTTO JARONV.

MRS. EDWIN MILTON  
ROYCE AND MARION REILLY

AMELIA SOMERVILLE AND  
HER CHILDREN  
PHOTO BY  
JARONV.

PHOTO BY  
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MR. JULIAN MITCHELL (BEATRICE  
CLAYTON) AND DAUGHTER

JOSEPHINE COHAN NIBLO AND  
FREDERICK NIBLO, JR.  
PHOTO BY  
JULIAN.

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MR. AND MRS. RICHARD MANSFIELD  
AND MASTER GEORGE GIBBS MANSFIELD

notes received by way of the stage door. Summarily, fatherhood or motherhood does not of necessity spell ruin on the stage.

In Richard Mansfield, for example, the player has survived the parent. Although his wife, his former leading woman, elected to remain at home and play the exclusive role of mother after the entrance of George Gibbs Mansfield upon the stage of their lives, Mr. Mansfield has not found the existence of his heir necessitates a check upon the box-office receipts. The former Beatrice Cameron seldom accompanies her husband on a tour. Only occasionally do she and Master George Gibbs go to some point at convenient distance from New York where Mr. Mansfield changes to be playing, to pay her a visit. But the Summers of the trio are spent on their estate in Connecticut in the fashion of the actor's choice: "Our living room," he has said, "is the lawn," and Master George Gibbs, when he evolves to the state of Mr. G. G. Mansfield, will have the health that inheres in the outdoor life in his equipment. "Mother Beattie," so he has named his mother, borrowing the phrase from his father, was his governess until recently, and in all Connecticut, they say, there is no wiser mother than Mrs. Richard Mansfield.

Unless, perhaps, it be Miss Pauline Hall, who also spends part of her Summers in the Little State. Pauline Hall McClellan resembles but little her beautiful mother. She is a small, pale, thoughtful child who nearly always accompanies

looked coldly at her as she tried to take him in her arms, hid his face on the black nurse's shoulder and howled defiance at the stranger who would have taken such a liberty.

Dainty Josephine burst into tears and shook a small fist at her recalcitrant son. "You heartless little scamp!" she cried, "I'll teach you to forget your own mother."

No other to whom maternity has all the joy of newness is prouder of the juvenile of her home than is Mrs. Leslie Carter of her athletic, six-foot son, a Harvard man in the early twenties. Before she went on tour in the Autumn her daily amusement was "going out with the baby." The phrase included, not a perambulator, but a French automobile, with liveried servants instead of a nurse, and the "baby" loomed large and overtowering in a Derby hat and top coat beside the originator of Adrea. Dudley Carter intends to be an electrical engineer when he quite grows up, a remote event in the eyes of his mother.

In the return of Dorothy Russell to her mother's home is some of the pathos of the hope deferred to a late realization. For Lillian Russell had had as her purpose in buying and fitting up her sumptuous home on West Fifty-seventh Street the home coming and staying of her little girl, who had been at school in a convent in Paris. The daughter returned from Paris, but in the days of Summer sentiment by the sea she married and established a home of her own, and the disappointment was whispered to have been

Beattie Clayton (Mrs. Julian Mitchell) has a daughter who already resembles her mother in grace and beauty.

Amelia Somerville has two children, a handsome little son, Russell, and a daughter, Grace, and Rosalind Sullivan, her adopted daughter, represents the idea of "family" to Rose Coghlan.

ADA PATTERSON.

## Betterton

BETTERTON seems to have been admittedly the greatest actor of his era—the standard by whom rivals were judged and found wanting in some of his admirable qualities. Cibber gives a most careful estimate of his abilities, which is valuable both historically and critically as a record of the artist and an ideal conception of the art.

"Betterton was an actor as Shakespeare was an author—both without competitors—formed for the mutual assistance and illustration of each other's genius. How Shakespeare wrote all men who have a taste for nature may read and know; but with what higher capture would he still be read could they conceive how Betterton played him! Then might they know the one was born alone to speak what the other only knew to write. Pity it is that the momentary beauties flowing from an harmonious elocution cannot, like those of poetry, be their own record!

actor shows you all these powers at once united and gratifies at once your eye, your ear, your understanding—to conceive the pleasure arising from such harmony you must have been present at it! 'Tis not to be told you!"

## The Player's Soliloquy

I.  
THE world applauds us, and the world repays  
Our deepest efforts with its shallow praise;  
Admires our genius, marvels at our art,  
Yet sets us, like a tainted race, apart  
To live and labor. Have we, then, no pride?  
Are we the driftwood of the human tide?

II.  
And yet, though we may realize the theme  
That painters only paint and poets dream,  
And even music at its mightiest  
Can only half imply and half suggest;  
Though now we simulate the living fact,  
Death robs our laurels once we cease to act.

III.  
Ah, well! We love our art, and if the price  
Of transitory plaudits must suffice,  
Then may Death strike us while we're in our prime,  
Nor let us live to play beyond our time.  
Our work is done. We leave behind a name—  
And some old friends to eulogize our fame!  
WHITMAN BENNETT.



# UNCLE TOM'S CABIN

It has been stated that the play of Uncle Tom's Cabin was first produced in Baltimore, where Stuart Robson made his debut in the piece. Mr. Arnett, in *Munsey's Magazine*, has stated that Uncle Tom by George L. Aiken, was first produced at Troy, N. Y., in September, 1852; also that Mrs. Ann Marble's version was presented in Chicago by J. B. Price's company about the same time. But Mr. Arnett also insisted that strictly speaking the pioneer production of the play was at the National Theatre on Chatham street, on Monday, August 23, 1852, a month before it was produced in Troy.

Not one of these statements is true. The facts of the first production are now given. Some of these are from the writer's own knowledge, and others from the reminiscences of the late Garry Hough, who was assistant manager of the Bowery Theatre, under Edward Eddy, the tragedian, who was lessee and manager in the 50's.

In the fall of 1851, Garry Hough, then the lessee of Peale's Theatre, on the northeast corner of River (then Elbow) and Fulton streets, Troy, N. Y., went to New York city and engaged George C. Howard as manager for the ensuing dramatic season. The latter selected a company, which comprised his wife, Mrs. Howard; his wife's brothers, George L. and Charles

of Uncle Tom. This was placed on the stage immediately after the first had ceased to draw, but it was not very successful, and after ten or twelve performances it was withdrawn. It then occurred to Mr. Howard to have the two plays combined, carrying the story over the action of both. This was done.

Alexander H. Purdy, manager of the National Theatre, of New York, heard of the success. He thought it would be a profitable venture, and made good offers to Howard and his company to produce it at his theatre on Chatham street. The offer was accepted, and the play was produced at the National Theatre on August 23, 1852. As Mr. Arnett showed, it was not a dawning production, and relied on other attractions, among which was a rope dancing performance, to secure a good house. After a few nights, however, the play was withdrawn.

The possibilities of the play, however, were so striking that it was rewritten, improved and embellished, and finally produced at the same theatre during the following year, on July 18, 1853. The new version achieved a great success, running until May 13, 1854, a series of 325 performances, which was the longest dramatic run up to that date. No small share of the success

the Syracuse, N. Y., theatre, and Robert Marsh, who had written another version of the play, produced it there in 1853. George L. Howard also subsequently produced the play in Hough's Theatre in Syracuse. Howard had his edition of the play printed by this time, and when Hough compared it with Marsh's version he saw that they were very much alike. At the conclusion of Marsh's engagement he said to Hough:

"I would like you to go with this company during the summer and play the part of Gumption Cate for one week."

Hough read the part, which was only sixteen lines in length, and laughed at the idea. "My dear Hough," said Marsh, "take hold of the part and build it up. The play needs some humor, and you can put in that part. If you do, I will conform the play more to Howard's version."

Hough accepted the proposition, elaborated the part into fifteen lengths, or six hundred lines, and played it with Marsh's company, in Oswego, Auburn and Utica for four or five weeks. He made a decided hit, and the part became a prominent feature of the play. He then concluded he could do better with his own company.

After the close of the season of 1853 Hough took his company and played Uncle Tom's Cabin

Howard, however, declined to make a contract with Barnum, because the latter would not agree to pay salaries when the company was idle. In 1862 Hough came to Detroit and produced Uncle Tom's Cabin several times. It was a play of such vitality that in the spring of 1865 he organized a troupe to play it through the West, the trip occupying sixty-five days, during which he cleared the nice little sum of \$4,000. The next summer he again made a travelling trip with the play, and again made money. The Black Crook, however, was reproduced about this time, and Hough organized troupes to play in that spectacle. He forsook Uncle Tom until the later '80s, when he was over seventy years of age. He then played a week's engagement in a vaudeville theatre named Wonderland, in Detroit, in an abbreviated version, appearing in his original character of Gumption Cate, and died shortly afterward.

MARLOWE.

## The First Benefit

HERE is an account of Colley Cibber of the origin and growth of benefit performances. Though the first benefit was an indulgence



K. Fox; George L. Aiken, his mother, Mrs. Aiken, who was an aunt of Mrs. Howard; and others, including Mrs. W. G. Jones. During this season, in the winter of 1851-2, Mr. Aiken dramatized Uncle Tom's Cabin in three acts, ending with the death of Eva. The exact date of its production has not been discovered, although the files of the Troy newspapers have been recently examined for the years 1851, 1852 and 1853. An old citizen of Troy remembers that there was some trouble between the local newspaper and the theatre at that time, which may account for the omission to notice the play.

There is little doubt, however, that the play was first staged in that theatre about February, 1852. The play had a very successful run of ninety performances, with Greene C. German as Uncle Tom, George C. Howard as St. Clair, Charles K. Fox as Gumption Cate, George L. Fox as Phineas Fletcher, Mrs. Jones as Eliza Harris, Little Cordelia Howard as Eva St. Clair, Mrs. George C. Howard as Topsy, and George L. Aiken, the author, in the double role of George Harris and George Shelby. People came from all over the State to see the new play, and it was probably the only occasion on which a play ran for ninety performances in an interior city.

During the run Mr. Aiken wrote a supplementary play, carrying the story to the death of Uncle Tom. This was placed on the stage immediately after the first had ceased to draw, but it was not very successful, and after ten or twelve performances it was withdrawn. It then occurred to Mr. Howard to have the two plays combined, carrying the story over the action of both. This was done.

Uncle Tom's Cabin filled the National Theatre every afternoon and evening despite the fact that the prices of admission were raised repeatedly. When the piece was first produced at that theatre the scale of prices was as follows: Pit (now called parquette), 64 cents; dress circle (now called parquette circle), 25 cents; first gallery and upper gallery, 12 1/2 cents. After the second week the eight front rows of benches in the pit were replaced with chairs, for which 50 cents each was charged, the other parts of the house remaining unchanged in price. This scale lasted four weeks, when the price of the parquette chairs was raised to 75 cents, the first gallery to 50 cents, and the other gallery, or "gods," to 25 cents, which prices were maintained to the end of the run. Manager Purdy cleared \$30,000 from the play, but lost it afterward in unfortunate ventures.



# THREE ROYAL FAVORITES

“LET not poor Nelly starve!” So Charles the Second, death being his nearest courtier, commended Nell Gwynne to the care of them that should ensue in power. They were not unfaithful to their trust, and I doubt if the memory of this royal reprobate has any stronger tie to the imagination of my virtuous countrymen than his supreme tenderness and the most enduring of his many mistresses. Nell Gwynne was not twenty when she met Charles. She outlived him two years, dying at thirty-eight. Dr. Tension, who had known her well during her lifetime, preached her funeral sermon, “speaking much to her praise.” And when, years later, this was led in evidence against his promotion to the bishopric of Lincoln, Queen Mary refused to regard it as other than a sign that the actress “died penitent.” \* \* \* Had she not made a truly pious end, the Doctor could never have been induced to speak well of her. Tension lived to be Archbishop of Canterbury. And Nell Gwynne’s descendants, the Dukes of St. Albans, produced a bishop (of Hereford) two generations from their naughty foundress. To keep house irregularly was no great reproach in those days, especially when you kept house for a king. And we know nothing worse than this of “pretty, witty Nell”—much, indeed, that was good.

She retired from the stage when she made friends with the King. It is declared that the Mrs. Gwynne of a later date was not Nelly returned to the scene of her girlhood’s triumphs, but another. So five years encompass her theatrical life. Mr. Pepys, who occasionally found fault with her, declared that in a “merry part” she could not be outdone by nature. Sometimes she was compelled to tragedy. But on such an occasion Dryden wrote her an apologetic epilogue, beginning:

“Hold! Are you mad? You damned, confounded dog.

I am to rise and speak the epilogue.”

After two years on the stage Nell Gwynne retired to become the mistress of Lord Buckhurst, a distinguished and, by comparison, even estimable nobleman. They kept a “merry establishment” at Epsom. But their friendship was brief and Nelly returned to the theatre. Pepys records the next important event in the life of the actress. In 1667-8 “the King did several times send for Nelly and she was with him.” There had meanwhile been a flirtation with Charles Hart, the actor. In her outspoken way, Nelly used to call Charles the Second her Charles the Third, for Lord Buckhurst was a Charles also. In 1670 Nell Gwynne left the stage for good—that is to say, for Charles Stuart, to whom she was (in default of all evidence to the contrary)

favours, leaving him a marginal third which gave him no trouble in the disposal. The rivalry of the ladies became more and more ardent, Nell’s sharp tongue usually securing her the victory in any public encounter. Madame Carwell (Charles made her Duchess of Portsmouth, as he meant to

in her way whom the King dotes on, and she has it not in her power to withdraw him from her. He divides his care, his time and his wealth between these two. The actress is as haughty as mademoiselle. She insults her, she makes grimaces at her, she attacks her, she frequently steals



“PERDITA.”

Three cities contend for the honor of her birth within their boundaries. She was probably born in London in humble circumstances. Our first certain knowledge of her is that she was an orange girl at the King’s Theatre—not an itinerant casual vendor of fruit. The orange girls were privileged to stand at the back of the pit. Their leader was a well-known character, Orange Moll by name. They enjoyed a reversion to the favors which the nobility and gentry of the period bestowed so liberally upon the stage. Nell is credited by her faithful servant, Mr. Pepys, with a candid description of her girlhood: “Mrs. Pierce tells me that the two Marshalls at the King’s house are Stephen Marshall, the great Presbyterian’s daughter, and that Nelly and Beck Marshall, falling out one day, the latter called the other my Lord Buckhurst’s mistress. Nelly answered her: ‘I was but one man’s mistress, though I was brought up in a brothel to fill strong water to the gentlemen, and you are mistress to three or four, though a Presbyterian’s praying daughter.’” There is, at any rate, one inaccuracy in this story—the Marshalls were not Presbyterian Stephen’s daughters, so Nelly’s remarks upon their religious upbringing loses force, even if the autobiographical fragment be accepted. At fourteen Nelly ceased to sell oranges in the pit and joined the company on the stage, by whose influence is not clear. She made her first appearance in a play of Dryden’s called *The Indian Emperor*. But as most of the pieces enacted at this time are now but insignificant names, even to the student of the stage, it were profitless to enumerate Nell Gwynne’s repertory.

faithful till his death, in 1685. She bore him two sons, of whom the elder was made Duke of St. Albans; the younger died. The fortunes of the dukedom were established by one fine marriage and increased by another, when Harriett Mellon, the actress, took for her second husband a Duke of St. Albans and endowed him with the vast wealth of her first, the Banker Coutts.

Pretty, witty Nell was often painted, though many pictures said to represent her fail to respond to investigation. She is said to have been “a little, sprightly, fair-haired woman, with laughing blue eyes, round but beautiful face and a turned-up nose.” Her wit has to be taken upon trust—the recorded specimens are neither numerous nor particularly impressive. She had good humor and kindness of heart. Nor were her benefactions the caprices of her kind. Tradition says she founded or suggested Chelsea Hospital, but tradition is all at fault here. Nell did no more for Chelsea than choose it for the abode of her mother, who fell into a ditch and was drowned, as the scurrilous poets of the time particularly record.

Concerning the mistresses of Charles the Second one might write many volumes. He flung each forsaken fair adieu and a title. Three only reigned for a considerable term. Two only concern us here. Shortly after Nell Gwynne had borne Charles their first son he was attracted by Mademoiselle de Querouaille, a beautiful French girl visiting England in the suite of the Duchess of Orleans. For fifteen years Madame Carwell (as the English arbitrarily renamed her) and Nell Gwynne took each a third (say) of Charles’



MRS. JORDAN.

make Nell Duchess of Greenwich) was detested by the people, who suspected her of Papistry, and who equally adored Nell Gwynne. The story goes that one day an angry crowd mobbed Nell’s coach, thinking it contained Madame Carwell. A smiling face appeared at the window and a merry voice cried: “Pray, good people, be civil. I am the Protestant whore.” Madame Sevigne describes the powerful rivalry her countrywoman had to encounter at the English court: “She did not foresee that she should find a young actress

the King from her and boasts whenever he gives her the preference. She is young, indiscreet, confident, with and of an agreeable humor. She sings, she dances, acts her part with a good grace, has a son by the King and hopes to see him acknowledged.”

Here is a last glowing picture of Nell Gwynne, the dedication of a play by Aphra Behn: “Besides all the charms and attractions and powers of your sex, you have beauties peculiar to yourself, an eternal sweetness, youth and air which



NELL GWYNNE.



never dwell in any face but yours. You never appear but you gladden the hearts of all that have the happy fortune to see you, as if you were made on purpose to put the whole world into good humor."

"Poor Perdita!"

In two words of pity, which one always thinks that paragon of virtue must have found it very hard to utter, without a make-weight of moral deduction, Sarah Siddons gave to time the story of her frail sister.

Poor Perdita!

And Florisel? Thackeray summarized the gorgeous blackguard, alternatively known as the "first gentleman in Europe"; "Steeped in selfishness, impotent for faithful attachment and manly, enduring love—monstrous image of pride, vanity, weakness—there is no stronger satire on the proud English society of that day than that they admired George."

Mary Robinson was of birth and education superior to those commonly claimed by the eighteenth century actresses. Among her schoolmates was a daughter of Mrs. Pritchard—the ideal Lady Macbeth, if one accepts tradition; yet Dr. Johnson described her as "a vulgar idiot who said 'gown'." Mary Robinson was the daughter of an adventurous sea captain, who, deserting his wife and child to seek fortune (and a new mistress) abroad, uttered threats of fearful vengeance if he should return to find the girl's beauty and talent had been misguided. Mrs. Darby did her best. She put Mary to one good school after another, and Mary was noted for a love of poetry, a gift for recitation and even for writing. Her dancing master, who was employed in the ballet, procured an introduction of his clever pupil to Garrick, and Garrick was more than kind. He declared that none had reminded him so forcibly of his favorite, Mrs. Cibber. He encouraged Mary to frequent the theatre so that she might study its ways, and he promised her immediate debut as Cordelia to his Lear.

Mrs. Darby, on her part, thought marriage the best settlement in life for her beautiful and gifted daughter. She was encouraged to this belief by a young lounge named Robinson, a dissolute scamp, who had vainly pursued Mary, but more easily captivated mamma by presents of religious books. Herve's "Meditations Among the Tombs" seems to have sealed poor Mary's fate. She was married in her teens, and instantly committed by her husband to a wild life. He maintained on credit a fine establishment in Hutton Garden. He exploited his wife's beauty at Ranelagh and the Pantheon. And he encouraged the visits of the worst specimens of that debauched and shameless society which so curiously contrasted with the life and morals of its King—good George the Third.

To this chapter in Perdita's life there was a quick and tragical ending. With her husband

she was remitted to the debtor's prison, and there for the better part of two months remained. She wrote a volume, two volumes, of poetry, and when at length she regained her liberty they were published, with the aid of the Duchess of Devonshire. Sheridan was civil to the young authoress, and Garrick again received her, though his active management had ceased. This time he organized a reading of Romeo and Juliet, and when at length his protégé made her first appearance in this play at Drury Lane she was prominent among the audience, enthusiastic in his praise.

During four years, 1770-1780, Mrs. Robinson was a popular favorite, especially in what the actresses of that time called "breeches parts." On Dec. 3, 1778, she played Perdita in Garrick's concoction of A Winter's Tale, and Smith—the Henry Neville or the Charles Wyndham of his day, known always as "Gentleman" Smith—curiously predicted that the actress would captivate the young Prince of Wales, who was present. He was right. By the hand of Lord Maldon, afterward the Earl of Essex, proud no doubt of his mission, came a passionate note addressed simply "Perdita," and signed "Florisel."

Mrs. Robinson has left a circumstantial account of the courtship now begun. She professed doubt as to the identity of Florisel; and she was told that if she would attend the immediate performance of oratorio, His Royal Highness would touch his brow with his programme. But Perdita was coy, and the romance got no further than manuscript for a long time. "During many months," she says, "I received almost daily letters. There was a beautiful ingenueness in his language, a warm and enthusiastic adoration, which interested and charmed me." Florisel sent his miniature and with it a scrap of paper cut in the shape of a heart. On one side he wrote, "Je ne change qu'en mourant," and on the other he considerably translated it, "Unalterable to my Perdita through life." At length a meeting was arranged, in the twilight, on the island near Kew. The Duke of York, then Bishop of Osnaburg, attended to play propriety. Perdita was, she declares, truly in love, as she had never been, certainly not with her husband. Of her princely admirer she writes: "The grace of his person, the inestimable sweetness of his smile, the tenderness of his melodious yet manly voice, will be remembered by me till every vision of this changeful scene be forgotten." There were more moonlight meetings at Kew. But the impetuous prince urged his suit with more ardor now, and with a success that was perhaps facilitated by a bond for £20,000, sealed with the royal arms, and nominally compensation to Perdita for the loss of her position on the stage.

The psalmist's injunction, "Put not your faith in princes," might have occurred to a young woman educated under the eye of Hannah More—not even in their bonds, sealed with the royal arms!

Perdita's establishment was bereft of its Florisel in an incredibly short time, and he was attached to a new charmer. And his royal signature was dishonored—technically and in truth. Perdita wrote in vain to her false lover, but at length drew a pension from Fox of £500 a year. She committed herself to a life of gaiety and was daily to be seen in St. James Street or Pall Mall in fantastic attire—"a pappasane, with her straw hat tied at the back of her head, . . . the dressed belle of Hyde Park, trimmed, powdered, patched to the utmost power of rouge and white lead, . . . the cravated amazon of the riding house." In a high phaeton she was driven by the favored of the day. Three candidates and her husband were outriders.

A generous service to a lover induced paralysis and, a young woman still, she lingered, incurable. We read of her at the opera, "not noticed except by the eye of pity. Two liveried servants came up to her, taking from their pockets long, white sieves, which they drew on their arms. They lifted her up and conveyed her to her carriage. Not yet was the end. No liveried servants in white sleeves appeared in the last scene. Grim poverty was the environment—poverty relieved by the tenderness of a devoted daughter. She died on the turn of forty and in accordance with her last wish was buried in old Windsor.

Poor Perdita!

Great are the immediate rewards of the popular histrion, and so they should be. Pay that puts to shame the emolument of an ambassador, unequalled exhilaration of applause, no other artist fares so well. The rest is silence. To posterity the actress leaves naught by way of proof save the enthusiasm of a critic, the canvas of a painter.

If one may believe such evidence, Dora Jordan must have been the genius of comedy. "Nature," said Hazlitt, to select one from many eulogies, "had formed her in the most prodigal humor. Her face, her tones, her manner were irresistible. Her smile had the effect of sunshine and her laughter did one good to hear it; her voice was eloquence itself—it seemed as if her heart were always at her mouth. She was all gaiety, openness and good nature; she rioted in animal spirits and gave more pleasure than any other actress because she had the greatest spirit of enjoyment in herself. She seems to have made the mistake, not uncommon to actresses, of clinging to youthful parts when youth had left her. She grew fat, but she affected a girlish fashion in dress. Matthews the elder records a visit that he paid to William the Fourth, when the King graciously acted as guide to his picture gallery. They stood before a portrait of Mrs. Jordan. His Majesty broke the silence. 'She was the best of women,' said he. It was not quite true, and yet we will accept the tribute in Mrs. Jordan's behalf, for she sacrificed much to her royal lover, and he treated her badly enough.

Dora Jordan was originally Dorothea Bland. She was the daughter of a wild Irish captain, the granddaughter of a poor Welsh clergyman, born at Waterford in 1762. Some say indeed her antecedents were less distinguished. As Miss Francis she served a hard apprenticeship to the stage in Dublin. She was seduced by her manager, a notorious scamp. When she made her way to England Tate Wilkinson, the famous provincial manager, asked her what she could do. Dora laughed and said, "Everything." Wilkinson claims to have renamed her Mrs. Jordan, a "witty way" of recording her passage of the Channel, and accepted her assurance of her versatility. Mrs. Jordan's repertory is most varied and extensive. Three years later, in 1785, she got to Drury Lane in spite of Mrs. Siddons' poor opinion, and made her first remarkable success as Peggy in The Country Girl. Viola, Rosalind, Letitia Hardy and Lydia Languish followed in due course. In 1788 Mrs. Jordan formed a friendship with a Mr. Ford, to whom she bore several children. She was not shamelessly his mistress, but passed everywhere as his wife and lived in hope that he would make their union regular. Ford's excuse was the opposition of his father, Sir Richard Ford. At this juncture the actress attracted the notice of the Duke of Clarence, and with the carefully formulated offer of royal patronage in hand made a last appeal to Ford, who preferred dismissal. Mrs. Jordan cultivated the domestic virtues. She was faithful to her lover, devoted to her children, unselfishly liberal in their endowment, assiduously respectable in her private life. She continued her professional career, but began to decline characters that did not seem conformable with matronly dignity. As her children by Ford married, she was able to make comfortable settlements upon them, and when the debts of his Grace bore heavily upon him she was able, it is said, to advance large sums of money from her careful store. She bore him ten children (whom he eventually ennobled), and then, after nearly twenty years of an intimacy nearly approaching the ideal of middle-class married life, he separated from her in the most matter-of-fact way.

Her charm—or, at any rate, her potential popularity as an actress—had left her, and for some years she continued in circumstances of increasing difficulty. Her sudden departure for France in 1813 was due to mischievous advice that she would be better out of the way while certain arrangements were made with her creditors. She never returned. From one Continental city to another the poor creature moved, addressing pitiful letters to the Duke. They got no reply, and in wretched circumstances she died at St. Cloud. No friend was near. The police seized and sold her effects. "Even her body linen was sold amid the coarse remarks of low French women."

HENRY GEORGE HIBBERT.

## "Angels" and a Summer Fiasco

SOME years ago Mr. Erastus Wiman was the Columbus of a scheme to make the western portion of Staten Island the Mecca of Gotham's open air entertainment seekers in order to benefit his real estate in that section. He controlled the railroads that traversed the island, and, in a measure, the boats plying to New York, so that he could assist the promoters of any Summer show enterprise to sell tickets, including round trip fares, at very low rates.

About this time the spectacle of The Fall of Babylon at Cincinnati had fallen with a financial thud, and then Imre and Bolossy Kiralfy, with Mr. Wiman in the background, secured all the scenery of that spectacle and planted it on a large vacant tract of land at St. George's, Staten Island. Paying patronage was very coy, and a shower of D. H. and free round trip transportation tickets deluged Manhattan Island.

The Fall of Rome followed and then Nero with little better results, and then Mr. Wiman got tired and the Kiralfy Brothers withdrew. After this the Buffalo Bill Wild West Show devastated the northern shore of the island, followed by W. H. Coup's Circus with like results. These various attempts to convert the waste lands of Staten Island into a Summer amusement Klondike inspired a number of harmless New Yorkers to try their hands in the show business, and the South Beach Amusement Company of Arrochar induced me, for a weekly consideration, to assume the management of an open air Summer season of an historical, equestrian, pantomimic and ballet scenic spectacle, with fireworks, entitled The Fall of Plevna. The company, as I discovered later, consisted of Mr. George Relche as President, who had heretofore been employed by the United Hebrew Charities, and Justus Frankel, bookkeeper in a New York wholesale house, as Treasurer. Both of these well-meaning officers were ignorant of what is known as the "show business," but unfortunately they were ignorant of that fact, too. The founder of the pictorial feast was a Mr. Waldemar Salamonsky, of Russia, a round gentleman, whose early career had been associated with

the sawdust of a traveling circus in his native country and who had only recently landed here.

The Fall of Plevna was prepared in a large field, which was fenced in and provided with an extensive stage and plenty of wooden seats and boxes. The Czar and Sultan and military chieftains of Russia and Turkey were represented by

the Salamonsky, while over two hundred "supers" and ballet girls, directed by Signor Cocca, did the rest of the stage business. Mr. Frankel was head of the ticket department.

My first debate with the South Beach Amusement Company concerned the financial stability of the enterprise, and being assured that the

lease of ground, its fittings, the scenery, costumes and paraphernalia were paid for, a discussion followed as to an opening date. The Treasurer, who had ordered an immense number of tickets, wanted to begin in April, while I contended all experience had proved that early in July would be the best time for an open air show, on account of weather conditions; but Mr. Salamonsky was equally eager to have tickets sold, and urged even an earlier opening. Finally I yielded my judgment, and we compromised in the middle of May for the first performance.

South Beach, Staten Island, in Spring is blessed with frequent rainstorms and chilly ocean night winds which play havoc with spectacular decorations. Also, the place being accessible only by boat from New York to St. George's Landing, and then by rail to Arrochar Station, with a twenty minute interval between each arrival and departing boat, the audiences found they could not reach their homes in New York until the milk carts began their daily morning rounds. This, together with the fact that the boats were poorly lighted and that the "supers" and a lot of New York toughs returned on the late boats, made it unpleasant for the women and children and diminished audiences to a corporal's guard. Then, as is customary in such cases, when "angels" of small means plunge into the show business and expect that when the ticket office opens they will scoop in all their investment on the first night, there was discontent, postponement of salaries, and all the delights attendant upon an empty treasury. The President and Treasurer were brimful of wise advice, while Herr Salamonsky and his family clamored for something more substantial, which was not forthcoming, so after the usual course under similar conditions I informed the South Beach Amusement Company that it required spot cash to cause Plevna to fall properly, and as there was none in sight my time had a monetary value in New York. The end came a few days after, when I learned that a red flag had replaced that of the Russian double eagle and that the sumptuous resources of Plevna had been carted away, while the South Beach Amusement Company resumed its original pursuits.

ALFRED L. PARKS.

## French Caricature.

*Je Sais Tout*, a French magazine, recently published an article on the "Conservatoire," strenuously advocating a thorough preparation for the stage and refuting the assertion that a training

in classical parts makes the pupils inhuman and artificial. The discussion is illustrated by the clever caricatures of eminent professors which are here reproduced:

### THE BOARD OF EXAMINERS.

de Porto-Riche.

Mounet-Sully.

Bernheim.



Clarétie.

Sardou.

Lavedan.

Dubois.

Halevy.

### THE PROFESSORS OF DECLAMATION.



Silva.

Beer.

De Ferand.

Mounet.

### THE PROFESSORS OF MUSIC.



Marty.

Maugin.

Vidal.

Isardou.



# THEATRICAL MOBS

THE "populace," "chorus," "mob," "crowd," or whatever else it may be termed by any particular manager or writer, has been something more than a theatrical adjunct to many dramatic scenes; it has been their positive salvation, the one emotion literally big enough to stir the audience to a sympathetic pitch of fervor. Many of the Shake-

tions as that famous crowd of citizens in Julius Caesar to whom Antony delivers his oration eulogizing the dead consul. A Roman tragedy of the old school such as those pieces which used to try the lungs and the emotions of the popular "hero" when our fathers were young and watched what took place behind the footlights through a glorious tint of youthful appreciation—

the crucial moment. The scenes are all too fresh in the popular memory to require minute description, and this article cannot treat the details of technical analysis. Any one who examines the mob scenes reproduced herewith must see that the mob, in spite of its size, does not necessarily lack individual character. It is a bad mob that seems either impersonal or split up into a mass

No fallacy is more untrue than the common belief among nonprofessional people that a good mob can be arranged with no expenditure of skill or effort. As a matter of fact a mob, so to speak, must possess "team play" to attain any degree of efficiency, and a well trained mob is as superior to an untrained one as a university football team to a "scrub" eleven. And it must be re-



Photo by Byron.

Theatrical Mob—Mary of Magdala.



Photo by Byron.

Theatrical Mob—Monna Vanna.

spearean chronicle dramas would be utterly impossible for twentieth century purposes bereft of their pageants, their battling armies and their citizens. Almost as many of the plays that are being written and produced to-day, with the exception of those domestic tragedies that adhere closely to the Scandinavian technique, depend for certain broad effects on the glamour and uproar of a crowded stage. This is all said without reference to the chorus effects of legitimate opera, which, though they have a dramatic value, form a distinct musical study in themselves, and still further without reference to the hordes of women in tights who crowd the musical comedy stage with no purpose except to dazzle the audience with the glitter of abbreviated garments. Certainly the mob has a perfectly proper scenic importance, as has been recognized by stage-managers from the beginning down to to-day. Perhaps no mob scene has won such a place in the affections of theatregoers for many genera-

one of those old plays which were far better than we sometimes gave them credit for being—would be worse than hopeless without its full share of the populace. Mary of Magdala, Monna Vanna, Du Barry, The Pit, and The Christian are fair examples of plays by modern writers in which crowds of people are brought onto the stage at

of separate personalities; it is a good mob that has one definite personality which seems to embrace the whole body of men and women. The pictures also serve to illustrate the diverse results that may be gained from various methods of grouping and the "atmosphere" to be obtained from appropriate costumes and make-ups.

membered that the average "sne" is much more densely ignorant of what the stage-manager wishes and demands than the ordinary football recruit can possibly be with regard to the elements of the game.

Indirectly the mob has had a singular theatrical value as a means of enlisting new people. There are the professional supernumeraries who will never rise to any higher calling and who are valuable as a nucleus, but the bulk of the crowd is made up of young fellows out for a lark or other young men in search of theatrical employment. The stories one sees in newspapers and magazines about the supernumerary who distinguished himself and was admitted into the company to play a minor role are not all of them based only on fiction. Stage annals of indubitable veracity show how useful the mob has been as a recruiting bureau. Many are called and few are chosen, but the few elect have often become genuine artists in the dramatic profession.

## Beginnings of Fame

JAMES O'NEILL first appeared on the stage at the National Theatre, Cincinnati, in support of Edwin Forrest. He carried a spear. David Warfield was an usher in a San Francisco theatre. Charles Dickson began in the front of the house as a *claqueur* at Niblo's Garden in the Black Crook days. Robert Edson began his association with the theatre in the box office, but was promoted in 1887 at the Park Theatre, Brooklyn, when Cora Tanner was playing *Fascination*. Ezra Kendall was a newspaper man. Louis James began in January, 1864, as a peasant in *Rachael, the Reap*, in Louisville, Ky. N. C. Goodwin appeared first as a newsboy in *Law in New York*, at the Howard Athenaeum, in Boston, in 1874. William H. Crane appeared first as "Master William, the Great Basso Profundo," July 13, 1865, at Mechanics' Hall, Utica, N. Y. John Drew appeared first under his famous mother's management, March 23, 1873, as Plumper in the farce, *Cool as a Cucumber*. E. H. Sothern made his debut in September, 1879, at Abbey's Park Theatre, as the cabman in his father's play, *Sam*, and had ten words to speak. William Gillette gave public readings before his first appearance in *Faint Heart Ne'er Won Fair Lady*. James K. Hackett's first part was *Francis* in *The Broken Seal*, on March 25, 1892, in A. M. Palmer's stock company at the Park Theatre, Philadelphia. Otis Skinner's first part was an aged negro in *Woodleigh* at Wood's Museum, on October 30, 1877, and Robert Mantell as the Sergeant in *Arrah-na-Pogue* in 1874.

Mrs. Fiske's first part was at the age of three as the Duke of York in *Richard III*. She became a star at sixteen in Fogg's *Perry* at the Park Theatre, New York. Julia Marlowe began at twelve years of age as Fanny Brough, a member of Colonel Miles' Juvenile Pinafore Company. She became Julia Marlowe and a star as *Parthenia* at New London, Conn., April 25, 1887. Blanche Walsh's first professional engagement was in a small part in *Siberia*. Maxine Elliott's



Photo by Byron.

Theatrical Mob—Du Barry.

first part was in 1890, in R. B. Willard's *Middelman* as Felicia Umtraville. Ada Rehan took her first stage steps as Clara in *Across the Continent*, at Newark, N. J., in 1873. May Irwin began as one of the Irwin Sisters in Buffalo, December, 1875. Mrs. Carter began her career November 10, 1890, in New York in *The Ugly Duckling*.

## Wilks and Booth

IN an old volume of Colley Cibber's life there is this interesting comparison of Wilks and Booth, two of the greatest actors among his contemporaries. The more one reads of Cibber, the less one thinks of modern critics. The actor-author-manager-critic had broad and positive views and knew how to judge fairly. However sticklers for originals may object to his revising of Shakespeare, it must be acknowledged that he did everything well.

"Booth and Wilks were actors so directly opposite in their manner that if either of them could have borrowed a little of the other's faults they would both have been improved by it. Thus Wilks would too frequently break into the time and measure of the harmony by too many spirited accents in one line; and Booth, by too solemn a regard for harmony, would as often lose the necessary spirit of it: so that (as I have observed) could we have sometimes raised the one and sunk the other they had both been nearer to the mark. Yet this could not always be objected to them. They had their intervals of unexceptionable excellence that more than balanced their errors. The masterpiece of Booth was *Othello*; there he was most in character, and seemed not more to animate or please himself in it than his spectators. Wilks often regretted that in tragedy he had not the full strong voice of Booth to command and grace his periods with. But Booth used to say that if his ear had been equal to it Wilks had voice enough to have shown himself a much better tragedian. Now, though there might be some truth in this, yet these two actors were of so mixed a merit that even in tragedy the superiority was not always on the same side: in sorrow, tenderness or resignation Wilks plainly had the advantage and seemed more pathetically to feel, look and express his calamity; but in the more turbulent transports of the heart Booth again bore the palm and left all competitors behind him."



Photo by Byron.

Theatrical Mob—The Pit.



Photo by Byron.

Theatrical Mob—The Christian.



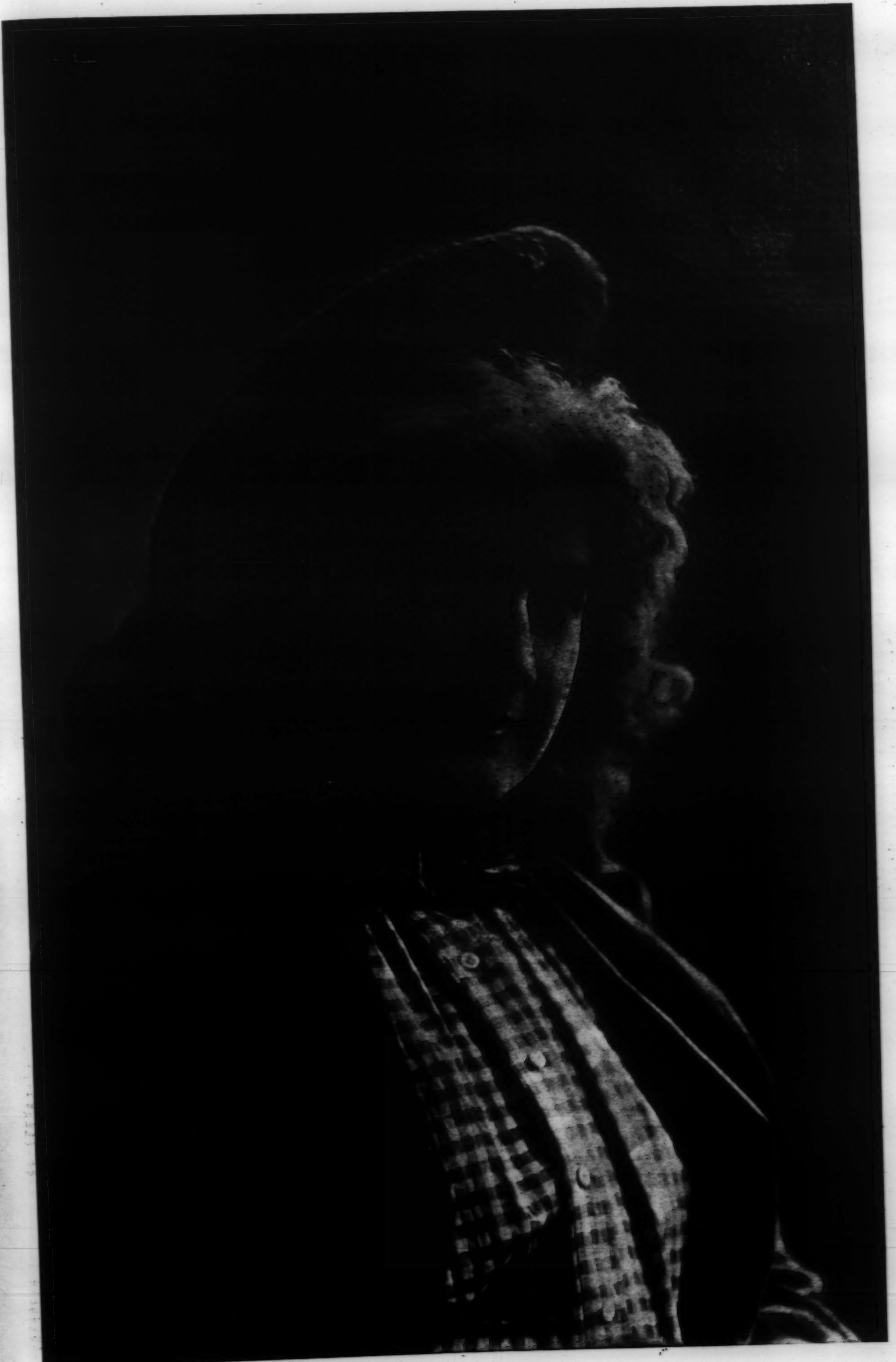


Photo Morrison, Chicago, Ill.

PAULA EDWARDES



# THE ART OF ACTING\*



HE art of acting is the most intangible and evanescent of all the arts. The very things that mark the degrees of difference between the work of one actor and that of another are to a great extent subtleties that escape analysis. We are aware of them, we recognise and acknowledge them, but we cannot clearly define them. There is a critical vocabulary that from time immemorial has been employed to indicate these distinctions; but it is purely an arbitrary and agreed formula—and sometimes, like a doctor's Latin prescription, it masks a confession of ignorance. I do not mean ignorance in the sense that the critic is not qualified for his work, but in the sense that he must often be without a scientific basis of criticism, because a studious comparison of what we may term the masterpieces of that art cannot be instituted.

For example, there is no one probably who has not heard or read enough about David Garrick to feel convinced that he was one of the greatest actors of his time. That was the verdict of his contemporaries, and each generation of writers, critical and other, has unqualifiedly adopted and endorsed that opinion. There is, of course, no sort of doubt that he was a great actor, but we have no evidence of the fact—that is to say, no direct evidence. We have only the testimony of others—reliable testimony, admitted; but there is no means by which you and I can satisfy ourselves as to the quality and proficiency of his art, or decide that his art was of a kind to meet modern requirements in the interpretation of character. Such is the disadvantage at which the actor is unavoidably placed. The situation of the painter, the sculptor, the poet or the musician is vastly different. In their departments of art the evidence is positive, tangible, conclusive and may be definitely presented at any time, the actual work of the artist being at all times available for comparative criticism.

You may hang the work of a modern painter beside that of one of the old masters and the expert will tell you at a glance which is the greater of the two and point out what are their decisive differences so that you may see them for yourself. If a Turner declares that he is the equal of a Claude he has the chance of an ocular proof of his claim—and they who have visited the National Gallery in London since the death of the once misunderstood Chelsea painter have seen how bravely and with what success he challenged intelligence to declare that his picture is less beautiful in tone, in feeling or in technique than its more venerable companion. It is easy to arrive at an almost exact definition of the status of a painter. We have but to call him into one or another of the galleries of precious canvases from the brush of Raphael or Titian, or Velasquez, or Murillo, or Rembrandt—any master with whom he may claim equality—and weigh him in the balance. The standard is fixed, not by tradition and hearsay, but by visible fact and precise comparison. We have no less clearly defined and demonstrable criteria in literature, in sculpture, in music—so that when we speak of those arts we are conscious that whatever ranks as great in their domain has passed triumphantly through Time's critical ordeal, that reduces the pretensions of false art as pitilessly as the crucible separates dross from pure gold. We measure new aspirants unerringly by those established rules of selection, and the merit of modern effort is judged by the known excellencies of past achievement. But the allied art of acting can leave no direct evidence of itself. When the actor has passed away no trace of him remains. There is a memory of him like the vision of a dream; but his work—however brilliant, however powerful, however thrilling and moving while the footlights burned—is like an extinguished candle when the curtain falls on the final scene. The spectator bears away from the theatre a more or less vague impression of the performance, with certain incidents perhaps unduly emphasized; and that vague impression becomes the basis of his judgment of the actors he may afterwards see in the same character. That is the only standard—and it must be admitted that it is not entirely trustworthy—by which dramatic art in immediate expression can be given a status.

That is what I meant in the beginning by saying that this is a difficult subject—one more easily discussed than explained—and I shall not be surprised if the reader does not feel greatly enlightened by what I have to say. But—and I take the risk of being considered egotistic—I state frankly my belief that dramatic art is the most important, if not the greatest, of all the arts with which it is generally grouped. That is an easily assailed statement. Much merriment can be extracted from it at my expense. Yet when one reflects that dramatic art is the only art that requires living elements for its expression; that the whole machinery of physical being, with all the attributes of mind, soul and heart in activity, is its source and consummation, and that by dramatic art I mean the complete embodiment and the perfect interpretation of all the qualities defined or suggested in the character assumed, it should be obvious that the actor has to deal with the most exacting and complex of the arts—and that according to his success in achieving his purpose should be his pre-eminence over artists who succeed in placating a less tyrannous and capricious mistress. He has never been given this proud place, nor is he likely ever to secure it, for his work is so evanescent that, like the lightning, it has "ceased to be ere we can say it lightens." But if we may reach a conclusion by the study of effects, if we may form an estimation of values by the measure of influences, how can we place the potentialities of the theatre secondary to any other social inspiration when we see that—good, bad or indifferent—the theatre is the national school of every civilized country? I do not stop to argue

now whether or not communities have attached sufficient importance to this serious fact; I do not think it necessary to elaborate my opinion that a grave responsibility rests upon the public in its right use or careless abuse of the opportunities the stage offers for the moral and intellectual education of the masses and for the development of national character; but I do insist that, whether for good or evil, there is no influence, conscious or unconscious, that is operating socially to-day so great, so penetrating, or so formative as that of the theatre in its various phases. This is a sweeping declaration and one that will not everywhere be graciously accepted; but count the number of playhouses of all kinds, give each of them seven or eight audiences a week throughout the season, and estimate for yourself the influence of the theatre on a community. Bear in mind, too, that what people seek and receive in the form of entertainment is more readily assimilated with normal thought and sentiment than that which is urged upon them as wholesome instruction or moral obligation.

Now, after a statement of that kind it may seem contradictory to declare that the rapidly increasing popularity of the theatre in recent years has been of temporary detriment to dramatic art. It can, however, be readily under-

line of character work and were engaged for their specialty when the occasion came about. Hence an actor was no longer called upon to play a variety of parts in the course of a season, but having successfully appeared as a gentleman with a limp or a stutter, or as a butler with a wart on his nose in Mr. Brown's play, he actually had to remain unemployed after that engagement until Mr. Smith wrote a play in which was a character with a similar idiosyncrasy. These conditions were inimical to dramatic art in its old and best sense, and the English public, finding itself annoyed by indifferent acting or bored with "problem" plays in the theatre proper turned to the music hall for its entertainment. Whereupon the theatrical managers, seeing that they could not otherwise compete with the attractions of the variety theatre, introduced into their own domain the musical comedy—which is really a variety entertainment under another name—and this was for a long period the chief amusement of the general public in England.

Happily, a considerable body of playgoers remained loyal to the traditions of the theatre, so that the continuous demand for art, beauty and purpose in the drama has been sufficient, not only to prevent the utter usurpation of the stage by frivolity and license, but to create at last a re-

shall be something better than mimicry. Acting is indeed often spoken of as the mimetic art; but if it were no more than mimetic it would hardly be worth our serious discussion. That part of acting which may be named "mimicry" belongs to the technique of the craft and may be taught either by direct instruction or by the practice of observation; but the essentials of dramatic art are innate—are as truly creative in their developed expression as if they were directed toward painting on canvas or carving an image from a block of marble, or shaping the sense and metre of an epic. The art of the actor creates the character he truly impersonates as certainly as the artist creates the portrait of a sitter. Both have something to copy and follow, but each puts into the result so much of himself that neither the subject of the painting nor the author of the play can deny that the artist has produced a third entity distinctly his own. We speak of Kean's Richard III, of Irving's Louis XI, of Garrick's Hamlet, of Booth's Hamlet, of Salvini's Othello to indicate the peculiar stamp of descriptive individuality the respective actors gave these roles; but if acting were mimicry only all performances of a given part would be identical in kind, and we might as well have the lines spoken by an operator of marionettes as he makes his puppets caper.

And if we cannot determine the degrees and conditions of the actor's art period by period, we can, with certainty, estimate its national value by its imperishable fruits. The actor goes and his art goes with him. But in the literature he inspired is the testimony of his service to mankind. The supreme literature of a country that has matured in civilization is the work of dramatic poets who wrote for stage representation. The plays of Sophocles, of Aeschylus, of Calderon, of Goethe, of Schiller, and, lord of them all, our own Shakespeare, answer and silence any sceptical question as to the nobility of the art to which such tribute has been paid. And let me tell you that whenever and wherever a people has come earnestly to the support of dramatic art in its true character, the genius of all the other arts has shone forth in its greatest splendor. Almost, it may be said, that the theatre's status determines the status of art in general, for a people indifferent to dramatic art cannot appreciate the three sister arts.

Finally, let me say that the actor, like the poet, cannot be made. As a great many persons who have not the real poetic gift can turn a clever verse or construct a readable or even praiseworthy ballad, so can many who have not the true constituents of an actor play parts with respectable ability and commendable intelligence.

But the one who is really to be an exponent of dramatic art in a creative way must be born into the world with special attributes. These may be developed, amplified, strengthened in proportion to the self-devoted zeal the aspirant may bring to the profession of acting; but no sort of training or discipline will qualify one who was not so endowed at birth to achieve the highest honors of his calling.

E. S. WILLARD.

## Irving's Last Speech

SIR HENRY IRVING was on Oct. 11 entertained at a luncheon at Bradford Town Hall and was presented by the Mayor (Alderman W. E. B. Priestly) with an address, in which his admirers expressed regret that he was now visiting the city for the last time. In reply Sir Henry thanked the company for the honor they had done him, and continued:

"From your generous attitude to-day, sir, I do not despair that some day you and your successors in high civic office may see well to further the idea that even a city can benefit by the erection and maintenance of a theatre where everything shall be of the highest order, model of all that should be, that can be, and that I trust will be in that artistic corner of life where public duty and human pleasure meet on common ground. When I plead for the inclusion of the theatre among the municipal institutions it is largely because I believe that by this means the standard of the true drama, as distinguished from miscellaneous entertainments, which have no connection with it, would be successfully upheld. Money is spent in this country like water on a great variety of philanthropic and educational objects.

"Scholarships are founded for the pursuit of learning, there are handsome endowments for schools of painting and colleges of music, but who among you ever dreams of endowing a theatre? And I am sure there is among you a thoughtful interest in the drama quite apart from the agreeable exercise of playgoing, and I am sure that the time will come that you will regard the theatre as necessary to liberal education and that you will be prepared to consider any reasonable suggestions for the extension of its legitimate influence in this country. Managers of the theatres will remain undisturbed by the prospect of a municipal theatre here and there in the great centres of population, and I am sure my good friend Mr. John Hart would welcome any civic advance with regard to the theatre as an institution. It may be that in years to come our countrymen will scarcely understand how in our times so potent an instrument for good or ill as the stage was left entirely outside the sphere of public administration.

Two days later, on Oct. 13, Irving was stricken and died.

## Jenny Lind Rebuffed

AN English writer has been resurrecting some Jenny Lind stories. Bad singing was actually painful to the famous songstress. One day she lost patience while passing a house in which a girl, singing near an open window, was unable to find all the right notes. Jenny Lind listened a moment; then she leaned over the garden gate opposite the window and sang the notes herself. The girl inside the house paused, looked out indignantly at the songstress, and then arose, shut the window and resumed her song. Jenny Lind in despair resumed her walk.

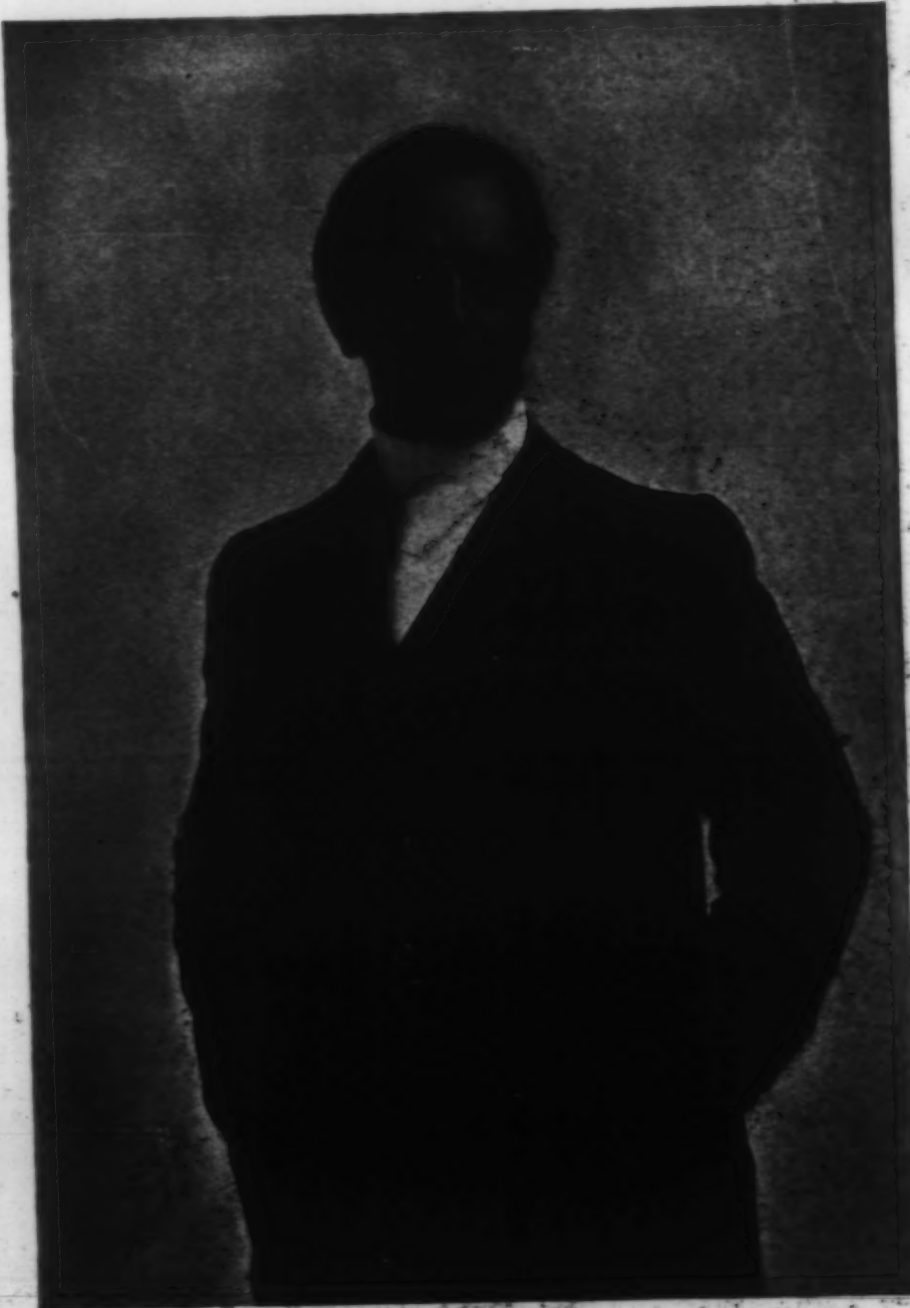


Photo by Morgan, N. Y.

E. S. WILLARD.

stood that the multiplication of playhouses created a corresponding demand for plays and actors to keep them open and make them profitable. But dramatic art cannot be got ready made. It is a thing of slow and toilsome growth. It is got little by little through years of studious experience. The actor must train himself in mind and in muscle, in nerve and in spirit to meet the infinite variety of its requirements; and some of the most gifted and capable of actors have spent years with a single character and confessed at last that, however greatly applauded by the public, they never succeeded in acting the part to their own satisfaction. Thirty years ago there were comparatively few theatres and each theatre had its own solidly equipped stock company—many of them famous for the individual merit of their members—every one of whom felt a pride in giving the best possible performance of the part intrusted to him, and studied to give it artistic embellishment consistent with its purpose. Under the new order these companies were gradually disintegrated. In America they were dismembered that two or three sterling actors might become the nucleus of new traveling combinations largely made up of people of little or no experience. This went on until the stock company quite disappeared and there was no longer an association of actors capable of presenting with admirable art a repertoire of standard plays and one-play companies became the thing. In England, in addition to similar conditions, the damage to dramatic art was aggravated by the fact that the request for new plays allowed the author to dominate the situation. He insisted on having special casts for his plays, with the result that managers ceased to make regular engagements, and what is known as "job acting" became the custom. That is to say, actors were identified with one

actionary feeling among those inclined to regard the theatre only as a place of amusement. Yes, a reaction is going on already. The signs of the times indicate a wholesome dramatic revival. That means better and more uniform organization. It means plays that shall have literary worth, artistic construction and humanly significant characters. It means also a greater earnestness, greater zeal, greater zeal toward the perfection of dramatic art on the part of the actor. Already the revived stock company is proving a decided attraction in many cities; and, speaking personally, I may say that I find the public more readily aroused by programmes which include a diversity of plays that demand versatility on the part of their exponents than by the special production of one play that chiefly depends for success upon the merit of its spectacular treatment. All these signs point to a reawakened regard for the art of acting; and who knows but that before many years have passed we may have residential companies as worthy of our commendation as were some of those in London, New York and other great English speaking cities twenty-five years ago? There is no such company now for the reason that for nearly a quarter of a century actors as a body have not been required to attain proficiency in the dramatic art, it being quite enough to the purpose if they became respectable or even tolerable in a given line of work.

But dramatic art is not to be judged by the conditions of an epoch. It would not be an art were that the case, for there must be a permanent basic principle to all art; and intangible, elusive as the work of the actor is when we attempt to subject it to comparative analysis, it must have certain abiding laws as its foundation, and these laws must direct and shape the delineation of character so that the performance

\*NOTE.—This address, delivered by Mr. Willard before the President and Faculty of Toronto University, has been carefully revised by the author especially for the Christmas Mirror.





As A CHILD.  
PHOTO BY ELITE.



PHOTO  
BY JARON.

As DUKE OF BELCHASTADE  
IN L'AILLON.

PHOTO  
BY JARON.

IN QUALITY STREET.



As JULIET.  
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As VERA IN  
THE MASKED BALL.  
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MAUDE ADAMS.

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As LADY RABBIT IN THE  
LITTLE MINISTER.  
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As NELL IN THE LOFT  
PARADISE.  
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Norman E.  
Jennett

As DOT BRADBURY IN A  
MIDNIGHT BELL.  
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As DORA IN MEN AND  
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As PETER PAN.  
PHOTO BY HALL.

# MAUDE ADAMS IN HER PROMINENT CHARACTERS



# The Convention of the Proscenium Steps.



**I**N its eagerness to impose upon us an invertebrate drama later-day ignominy has not hesitated to besmirch the word "convention" with an unjustifiable gloss. To the image breakers it stands for all that is tricky, antiquated and artificial in dramaturgic science. But there are conventions and conventions should be exacted. Some, indeed, are fundamental. They are the pillars of the temple that none but a Samson could uproot, and when they fall both worshiper and heretic will be buried in the ruins.

Reformers are not lacking who would have us play the game and make our own rules as we go along. No shred of a bygone formula is to be

The sham-Aristotelian unity of place—the most pernicious law ever ordained, for it subverted no valid purpose—became a fetish. Beneath the iron juggernaut Tragedy was crushed and mangled. England alone stood aloof, watching her Shakespeare as he scaled the Olympian heights.

Whole-souled in their rabid enthusiasm for the antique, the Renaissance Italians were by no means content with a servile imitation of Plautus and Terence and Seneca. It did not suffice to copy the old structural forms and follow the old rules; an approximation had to be made to the physical conditions of the Roman theatre. Purely academic in its revival, the modern drama was stilted in its progress at the outset and sadly lacked the tonic of healthy public criticism. Outworn conventions would have had little chance to survive had the resuscitation of the permanent public theatre synchronised with the resuscitation of the drama. As it was, however, a

the amphitheatre and the stage was a commodious semi-circular space analogous to the orchestra of the ancients.

If the reader scrutinises the accompanying two designs from Serlio, depicting a typical scene for tragedy and another for comedy, he will find

run entered by the lateral stage doors and had a place beside the actors. The pulpitum or stage was lower and broader than in the Attic theatre, and it trenched considerably on the space previously devoted to the orchestra, which was not only reduced in size but lowered. But even under



Scene for Comedy (Italian, 16th Century), Serlio.

granted as a starting point. Surely all this is mere midwinter madness. One might just as well expect the Universe to discard the solar system and revert to Chaos. The drama must have its postulates, or it ceases to be an art. A few are fundamental and unalterable, but generally speaking each age determines its own, grafting the green sap into the vigorous old trunk and lopping off the dead branches. Progress in all things mundane is inescapable. The game of life has never been played with an entirely new set of rules. One cannot say, "here Paganism ended," and "here Christianity began," for the new faith shot its tendrils imperially into the old, and for a time they flourished together.

century and a half elapsed ere the first modern playhouse arose in Venice, and even then the innovation was due to the rage for opera.

It was under these unfortunate conditions there arose in Italy a new convention emerging from an old, which for long proved fatal to all theatrical illusion. None of the many inquiries into bygone stage conditions have paid any attention to the rise and progress of this extraordinary system; few indeed seem aware that it ever ran its noxious course. But a knowledge of its history is necessary for a proper comprehension of the early Italian drama, and it will not be inopportune now to enter into some consideration of the subject.



Sketch by Collet of a Florentine Representation in 1525.

that fronting the stage in both, and running at right angles down to the orchestra, is a double row of steps. In the scene for comedy they meet in the middle, in that for tragedy they are placed at the extremities. The question naturally arises, what was the utility of these steps and why were they dissimilar in position?

My impression is that in the beginning they were simply a useless revival of a necessary feature in the ancient theatres. In the Hellenistic era some ready means of communication between the orchestra and the stage was requisite, for although the chorus had its own doors of entrance opening directly into the orchestra it had to go occasionally onto the stage to mingle with the

these restricted conditions the orchestra was occasionally pressed into service, and Dorpfeld is careful to point out that the steps communicating with the stage still maintained their pride of place. Basing on Vitruvius, the Renaissance Italians modeled their temporary playhouses after Roman principles; and it is not difficult, therefore, to see whence they derived their convention of the proscenium steps. (I use the word "proscenium" throughout this article in its modern acceptation.)

In connection with my surmise that the revival of these fronting steps was in the beginning purely ornamental, a conjecture that seems to be strengthened by the diversity of position, it may



Scene for Tragedy (from Serlio's "Opera Regia di Architettura").

Obviously there is a substratum of truth in the contentions of the reformers. Just as there may be organs in the human body, like the vermiform appendix, which by loss of function under new conditions of life become a menace to health, so there may be theatrical conventions which, by dint of outlasting their real validity prove a clog.

The conditions under which the modern drama dawned upon Italy show this. The musty conventions of the antique theatre were dug up and reworshipped. No attempt was made to vitalise them by the grafting of live ideas. What little tinkering was done consisted in the reducing to something like absurdity of the principles of the unit.

The earliest authority on the physical conditions of the temporary theatres erected in Renaissance Italy is Sebastian Serlio, a practical stage-builder who had sat under the feet of Balthasar Peruzzi, "the father of modern scene painting," and had constructed a wooden theatre at Vicenza about the year 1533. One has only to turn to the section on perspective in Serlio's great work on architecture and to examine his various designs and plans for theatres and scenes to become convinced that, so far as the auditorium was concerned, the temporary Italian playhouses of the later Renaissance were arranged strictly on antique principles. The seats rose in tiers, amphitheatrical fashion, the front row being the coign of vantage of rank and authority. Between



The Arrangement, with Two Stages, for the Dramatic Tournament at Bologna, 1525.

actors. In the Roman theatre the use of the orchestra as "a dancing place" (as the word suggested the chorus the steps might have been signified) was largely abolished. There the chorus, of course, he argued that as Renaissance Italy resuscitated the chorus the steps might have been a necessary concomitant to permit of ready re-





AS KING RICHARD III.



AS ALCESTE IN THE MISANTHROPE.  
PHOTO BY SYRON.



PHOTO BY  
PACH BROS.

AS DICK DUGDEN IN THE  
DEVIL'S DISCIPLE.



AS EUGENE COURVOLZIER IN  
THE FIRST VIOLENT. PHOTO BY PACH  
BROS.



AS CAPTAIN BLUNTSCHLI  
ARMS AND THE MAN.  
PHOTO BY  
BAKER'S  
ART GALLERY



AS DR. JEKILL AND MR. HYDE.



RICHARD  
MANFIELD  
PHOTO BY  
MARCEAU



AS SHYLOCK IN THE  
MERCHANT OF VENICE. FROM  
PAINTING BY EDGAR CAMERON.



AS HENRY V.  
COPYRIGHT 1900 BY ROSE E. SANDS.



AS CYRANO.  
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AS TZAR IVAN THE  
TERRIBLE. FROM PAINTING  
BY EDGAR CAMERON.



NORMAN L.  
JENNETT



AS THE BARON CHEVALIER IN  
A PARISIAN ROMANCE.  
FROM PAINTING BY EDGAR CAMERON.

AS BEAU BRUMMEL.

AS PRINCE KARL.  
PHOTO BY JARDNY.

# RICHARD MANFIELD'S CHARACTERIZATIONS



cess to the orchestra. I am not unmindful that the duplication of the steps points to a double procession, a more imposing method of descent than in single file. But if it be conceded that Roman and not Greek methods of performance were followed in Renaissance Italy, a fact that seems well assured, the assumption of the occupation of the orchestra by the chorus must be negatived.

Again, it might be argued from knowledge of the later uses to which these proscenium steps were put that the morris dances which marked the act-divisions in comedy were all danced on the floor of the hall. But Serlio tells us specifically to the contrary. In describing his scene for comedies he points out that the stage or scaffold must be constructed in two parts. The back part, on which all the scenery stood, had to have a sharp rake so as to assist the perspective; the fore part had to be level and strongly built, that it might withstand the vigorous caperings of the morris dancers. This double construction of the stage is clearly indicated in Serlio's reproduced design for comedies. Morescoes were not danced in the intervals of tragedy, and for this reason the level front stage is absent from the other design.

Whatever the *raison d'être* of these revived steps at the outset, they pandered with fatal facility to a reprehensible weakness in the Italian character. It is strange, and no less strange than true, that the mood of the later Renaissance was ill-attuned to illuvisely presented drama. On those high days and holidays when temporary playing places were erected it delighted in lyrical splendor, in pictorial gew-gaws, in all sorts and conditions of pageantry and spectacle. It had no serious dislike to either tragedy, comedy or pastoral, but it grew to look upon them as pills that had to be gilt or powdered that had to be smothered in jam. The theatre became a mere adjunct of the hippodrome and the *namachia*. Instead of the simple madrigals sung by the chorus, elaborate processions of gorgeous triumphal cars and ballets that developed into dramatic pantomime began to be introduced between the acts. Thus uprose the principle of the intermezzo, that cancerous excrescence which eventually ate its way into the very vitals of the drama. To the early Italian mind a theatrical performance was not essentially a living picture confined within the limits of a frame. Although the action of the play proper usually passed within stage limits there was no rigid line of demarcation; "the scene" was virtually any and every portion of the theatre unoccupied by spectators. This indeterminateness was almost wholly due to the revival of the ancient orchestra and the intermediate steps. So far as scenic illusion was concerned it clogged the wheels of progress by establishing an injurious convention that long held sway in the semi-private theatres of Italy, of France and of England.

At what precise period the presence of the proscenium steps suggested the performance of the interludes on the floor of the hall it would be difficult to say. But I am inclined to believe that the principle was set on foot at Florence on June 27, 1539, when the Commodo of Landi was given in the Palazzo Vecchio in honor of the nuptials of Cosimo I. Vasari in his interesting account of this performance deals with the elaborate intermezzo represented in the breathing spaces of the comedy, and makes distinct allusion to the employment of the proscenium steps. Over this allusion all his translators have stumbled from lack of knowledge of the position and utility of the steps. They would have us believe they were painted decorations instead of solid constructions.

To see to what extent the practice came to be abused one has only to glance at the accompanying reproduction of Callot's superb etching showing the performance of the second interlude in the *Liberté de Tyrénie*, as given in Florence at the ducal palace during the carnival of 1616. Here it will be remarked that although the Italian *scenarii* in comic had arrived at well nigh all the elements of modern stage illusion, they still maintained the absurd old convention and allowed the performers to stray away from the picture. And what a development has taken place in the proscenium steps since Serlio's day! By dint of flanking them with broad inclined pathways hosts of dancers could descend simultaneously to the floor of the hall in performing graceful and intricate evolutions. Moreover, the new arrangement permitted of the introduction into the auditorium from stage regions of those fantastic triumphal chariots which formed so perennial a delight to the Italian mind. In the third interlude of the *Liberté de Tyrénie* a

vast tournament took place on the floor of the hall, but Callot gives an erroneous impression of this in his sketch by depicting the contest as if taking place within stage regions. I mention this to show with what caution evidence should be adduced from old theatrical prints.

During the period the convention of the proscenium steps held good in Italy the dramatic poet occupied a position analogous to the stenographic orator of Buffalo Bill's show. He was expected to justify the spectacle by making a mythological prelude that would naturally lead up to it. No high flights of inspiration could be hoped for under the circumstances, but one cannot withhold admiration for the ingenuity with which the Italian playwrights executed their task. What, for instance, could be neater than the following conceit in the *Ermiona* of Pio Enea Obizzi, a musico-dramatic introduction to a double tournament, equestrian and otherwise, represented at Padua in 1636? On the stage Cadmus is shown, plowing the land and sowing the dragon's teeth. As in the fable, the curious seed quickly germinates. Armed soldiers spring up from the earth by means of palpable trap doors on the stage, and descending to the

galed with the sight of Iris descending on her rainbow into the middle of the hall!

The dawn of opera and the consequent uprising of public theatres largely abolished the convention of the proscenium steps. But echoes of the vicious extravaganzas which were the outcome of their presence were long heard in the private theatres of the Italian nobility. Toward the close of the seventeenth century we learn of a sea fight having taken place on real water on the floor of the auditorium of the immense Farnese Theatre at Parma. At a certain juncture the contestants deserted their boats, and climbing onto the stage by means of steps at either end of the proscenium, finished the fight on *terra firma*.

Meanwhile the convention had spread itself over Europe, arresting progress as it went. Joseph Fustembach, a learned German architect, had visited Italy early in the seventeenth century, and one result of his observations there was his "*Neues Itinerarium Italicum*," published at Ulm in 1627. In discussing certain performances of comedy at Florence he gives by way of elucidation an interesting plate of a stage scene with proscenium front. The base, or parapet, as

although their usage must have been very seriously diminished. It might indeed be doubted that they were perpetuated at all after their loss of function, but pictorial evidence in this matter cannot be gainsaid. In an edition of the "*Theatre Italien*" of Gherardi, published at Amsterdam in 1721, one finds an engraving of the scene in La Coquette on L'Académie des Dames, as performed at the Hotel de Bonaparte in January, 1691; and in this the proscenium steps are clearly indicated.

The principle of the highly ornate proscenium arch, emblematic in its design of the performance it adorned, and of the intermediate steps, was introduced into England direct from Italy by Inigo Jones. London already had her public theatres, based on the simple arrangements of the old inn-yards. Happily, they were not affected by the foreign innovation, popular as it was at court; and with all its poverty of scenic and mechanical resource the stage of Beaumont and Fletcher's day was more illusive (because more dramatic) than the lavishly adorned Italian theatre.

In the printed copies of the early Stuart masques references to the employment of the proscenium steps abound. In these lyric-pictorial fantasies all the main dancing took place on the floor of the hall. Callot's etching commemorating the Florentine carnival of 1616 gives a lucid exposition of the method.

In the account of Campion's masque, performed in honor of the Earl of Somerset's wedding in 1613, we learn that the frontispiece was "an arch triumphal, passing beautiful, which inclosed the whole works." At the base in the middle was "a pair of stayes made exceedingly curiously in the forme of a schalop-shell." No conventional form was maintained in the fashioning of the proscenium steps; they varied in shape and position at the caprice of the artificer. Sometimes there would be a single flight of central steps leading directly into the room, and sometimes (as in the *Britannia Triumphans* of Davenant in 1638) the steps would be double and arranged in an oval.

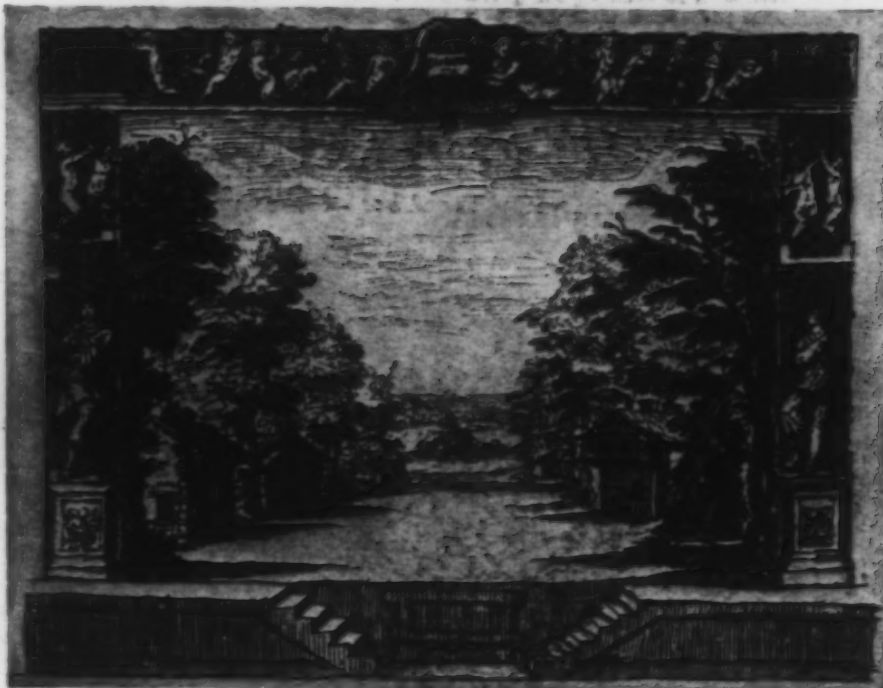
Although strictly confined to court and aristocratic private performances, the employment of the proscenium arch and its accompanying steps was not restricted to masques. In Inigo Jones' design, here reproduced, we have positive evidence of the use of both at the representation of *Florimene*, given at Whitehall on Dec. 21, 1635. *Florimene* was a pastoral in five acts, performed scrupulously after the Italian manner. In the intervals were given a series of ballets representing the four seasons, all danced on the floor of the hall. It will be remarked that the oblique double steps in Inigo Jones' design bear a striking resemblance to the arrangement in Serlio's "*Scenae Frons*."

Kept strictly within private domains, the old convention died out with the Commonwealth and left no trace. Save in Japan, where the employment of "the *Shōryō*" recalls the indeterminate scene of the ancient Greeks and the Renaissance Italiana, the acted drama the world over is tacitly understood to be a living picture confined within the limits of its frame.

Only one modern theatre rejoices in possession of the proscenium steps—the People's Theatre at Worms. In describing this new departure in his sumptuous work on "*Modern Opera Houses and Theatres*," Mr. E. O. Sachs says: "In respect to the stage, the arrangement calls for especial mark. It comprises an ordinary small stage, the front part of which has been projected into the auditorium. This so-called 'fore-stage' can be removed to make room for an orchestra in the usual position, the division between the stage proper and the projecting stage then becoming the proscenium, of which the opening is hung with the ordinary curtain. More often, however, the division is draped to form a simple background for the 'fore-stage,' which is used for recitations, dialogues of such plays as can dispense with scenic effect. The actors come on to this 'fore-stage' from recesses on either side, while the short flight of steps descending into the auditorium allows communication with the audience and brings them more in touch with the performers (!). The projections shown on either side of these steps fulfill the purposes of prompter's and stage-manager's box, respectively."

It seems to me that if the enterprising architect had only arranged for a pulpit to come up through a trap and made a few recesses in the auditorium for hospital beds the good people of Worms could do away with the rest of their public buildings!

W. J. LAWRENCE.



Inigo Jones' Design for a Pastoral of *Florimene*, 1635.

floor of the hall by a modest flight of steps proceed to engage in a tilt at barriers. Visual demonstration of these and other incidents in *Ermiona* will be found in the fifteen plates, each ornamented with a proscenium arch, which adorn the rare book of the spectacle.

In art, as in ethics, it is the first step that counts. Once admit that the player may come outside his legal boundaries and any extravagance may follow. Debauched by their love of spectacle, the Italians lost all sense of theatrical propriety. Stage illusion languished and only nobility was sought after. At Bologna in 1637 there was represented an elaborate tournament with mythological stage justifications, for the better performance of which two scenically equipped and proscenium bordered stages were erected at either end of a vast hall. Along the two sides ran five tiers of boxes for the spectators, who assuredly saw more of the assault at arms on the floor below than of the stage happenings. In looking at the accompanying rare contemporary sketch showing the disposition of the boxes and of one of the two stages, it will be noticed that the proscenium steps have disappeared in favor of a broad and easy incline. This was necessitated by the fact that the tournament was partly equestrian and that all entries were made from the stage, after having been deftly led up to a theatrical introduction. With a fully equipped stage at either end of the hall, one would have thought that the novelty-hunting Bolognese should have been content to exploit all their ingenious mechanical effects within one or other of the proscenium arches. But they had determined upon outdoing all previous efforts, and the spectators were re-

it was called, shows a sort of wall with two window openings and four massive iron rings symmetrically disposed. In the centre is a flight of five curious steps. Fustembach dealt more elaborately with stage scenery when he came to write his section on "*Prospectiva*" in his "*Mannhoffer Kunst-Spiegel*," published at Augsburg in 1663. Two of the plates dealing with stage interiors indicate the position of the proscenium steps. Here they are all arranged as in Serlio's scene for tragedies—i.e., in two flights, one at either extremity.

In France the first employment of the intermediate steps that can be traced occurred in the ballet of *La Délivrance de Renard*, performed at court on Jan. 29, 1617. In private representations of this particular kind the convention obtained there up to the year 1720. When Cardinal Richelieu built a theatre in his palace in 1641 specially for the representation of the *Mirame* of DuRoi, the massive and deep proscenium, which for long set the fashion in France, was designed by Stefano della Bella, the great Italian artist. Adorned with statuary in the high Italian style, it also had at the centre of its base five rows of ample steps, arranged on the three sides of a projecting square. No employment of these could have been made in *Mirame*, as the entire five acts were played in the one scene and without interludes. But the stage was cleared after the performance for a supper and a ball, and the Queen and her court in making their way onto the boards found the proscenium steps very serviceable. Later on, when public theatres came to be built in Paris, the steps still maintained their pride of place,

## Napoleon III as an Amateur Dramatist

NAPOLEON III is best remembered by the world in general as having occupied the throne of France as first President and then Emperor for a period; of having gone to war with Germany and met his disastrous defeat at Sedan; of having been the pious husband of the still living, once beautiful ex-Empress Eugénie who, it is insisted upon in France, was active in urging on the conflict with Germany, but very few are aware that Napoleon had some stronger claim to be considered a playwright and stage manager.

The Alhambra Theatre at Brussels last summer produced a drama which at one time enjoyed considerable vogue in Paris: *La Tireuse de Cartes*, the authors of which were M. Victor Séjour—and Napoleon III. *La Tireuse de Cartes* was not the only play in which the Emperor in a degree collaborated. A writer in the *Gaulois* states that His Majesty also assisted in the production of a military drama in five acts, entitled *Les Massacres de Syrie*, a play in which Abd-el-Kader, the one time friend and afterward prisoner of France, was put upon the stage for the first time. This work was represented at the theatre of the Imperial Circus on December 28, 1860, and on the bills it was announced as the production of M. Victor Séjour. But two others had a hand in its conception, Napoleon III and his secretary, M. Moquard, who had some practical pretensions as a journalist and literary man. At that time M. Lemoigner, who is now mounting *La Tireuse de Cartes* at Brussels, was in Paris, and employed at the *Théâtre du Cirque*. One of his comrades one evening said to him: "You must really come to rehearsal to-day."

"Why?" asked M. Lemoigner. "I am not cast for a role in *Les Massacres de Syrie*."

"Come all the same. You'll have an agreeable surprise. I'm the only one in the secret."

"Will there be something startling?"

His friend, in a mysterious whisper: "The Emperor is to watch the rehearsal."

M. Lemoigner thought this was a mere jest or "sell," but at rehearsal he turned up to see if there was anything satisfactory in the information he had received.

As he passed the porter's lodge at the stage door he was challenged by a group of men whom he took to be detectives. One of them stopped him and asked, somewhat abruptly: "Where are you going?"

"In the theatre, where else?" replied M. Lemoigner.

After satisfying themselves by inquiries of the porter if he was connected with the theatre the young actor was allowed to enter. The rehearsal commenced, with M. Hastin, then manager of the *Cirque Theatre*, and MM. Victor Séjour and Moquard at the front of the stage. M. Lemoigner concealed himself in the wings where he could see what was passing. About two o'clock a young man with a decoration in his coat arrived on the stage and spoke in a low tone to M. Moquard, who made a sign to the manager and his collaborator. A moment later Napoleon III, dressed in ordinary street costume, walked on. "Vive l'Empereur!" cried the actors and actresses on the stage.

Napoleon smiled and said: "Be good enough not to regard me as the emperor, but only the collaborator of MM. Séjour and Moquard, curi-

ous to assist at the rehearsal of the one act the latter has written."

The emperor then placed himself near the footlights in an armchair, and as naturally as if he had never done anything else in his life, with his cane he gave the signal to proceed and in a good natured tone said:

"Gentlemen, now for the fifth act."

The artistes, somewhat nervous in the presence of their sovereign, hesitated a little, but the emperor was so good humored, so smiling and amiable that he was not long in putting them at their ease. When the famous actor Dumaine had finished Napoleon made several suggestions and complimented him on his excellent diction. Then the diminutive, droll comedian Colbrun came on the scene. This actor was the genuine type of the Paris *gamin*, and he was so vivacious and comical and had so little idea of reverence that it would not have astonished anyone if he had treated the Emperor as a comrade. So he was warned to be respectful. In the middle of the act Colbrun, who had already caused the Emperor to laugh heartily, stopped and rubbed his eyes.

"What is the matter, M. Colbrun?" asked Napoleon.

"Excuse me, sire," said the comedian. "But you have in your cravat there a little gem which blinds me and confuses my memory."

Napoleon as a matter of fact was wearing a pin in his cravat, ornamented with a fine brilliant.

"Colbrun!" shouted the manager furiously, "you forget—"

"Take no notice of what he says," remarked

Napoleon smiling. "He is so funny he amuses me." And, turning to the comedian:

"Mon cher artiste," he said, "come nearer to me."

Then, detaching the pin from his cravat the Emperor graciously pinned it in the cravat of the comedian.

"Now it will not confuse you any more," added the Emperor. "Pray proceed with the rehearsal."

"Ah, sire!" exclaimed the comedian, "forgive my emotion! Accept my undying gratitude!" And, not knowing what else to say, he shouted in stentorian tones: "Vive l'Empereur!"

Colbrun, we are told, kept the Imperial present till the day of his death, although one day, when he was short of money, a Hebrew dealer offered him 10,000 francs for the pin.

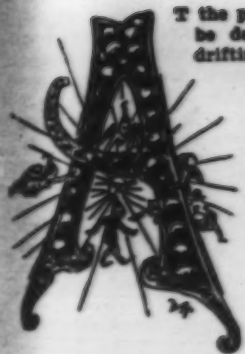
"What! Part with the charming souvenir of my gracious sovereign?" cried the indignant, excited actor. "A thousand times no! Not for a million!"

It was well known in Paris that Victor Séjour, who was a man of distinguished bearing and of admirable talents as an entertaining raconteur, was on intimate terms with Napoleon III long before he ascended the throne. They often talked about the drama, and Louis Napoleon had an active penchant for theatrical representations and a keen admiration of pretty, piquant actresses. After he became Emperor he presented the famous Madame Dejazet with a small theatre on the Boulevard du Temple. She had shown him some sympathetic attention while he was in prison at Ham, and the little playhouse was her reward.

HOWARD PAUL.



# ARTS OF THE THEATRE



At the present moment it cannot be denied that the stage is drifting somewhat hither and thither. Every breath of air and every current of public opinion impels it first in one direction and then in another. At one moment we may be in the doldrums of the English society drama or we are sluggishly rolling along in a heavy ground swell, propelled by a passing cat's paw of revivals of old melodramas. Again we catch a very faint northerly breeze from Ibsen or a southeaster from Maeterlinck and Hauptmann. Sometimes we set our sails toward that ever-clearing breeze of Shakespeare only to be forced out of our course by a sputter of rain, an Irish mist, and half a squall from George Bernard Shaw; but the greater part of the time the ship of the stage is careering wildly under bare poles with a man lashed to the helm (and let us hope that, like Ulysses, he has cotton wool in his ears) before a hurricane of comic opera!

But while the Press, which is the voice of the public, is finding fault with the condition of the stage, it is perhaps forgotten that the public itself is largely responsible for this condition. When you need a fine president you elect one, and if you elect a bad one it would be your fault or the fault of an ill-constructed machine. If you were by any chance to submit to graft in every direction, had municipal government, to insufficient regulations, had roads, congested traffics, highway robbery and wholesale vice, who would be to blame if you are content to sit with your hands in your lap and yell murder? There has, ever since I have had the honor and privilege of appearing before American audiences, been this same outcry against the American stage, and there has always been sufficient interest at work to make this outcry, but never sufficient interest to do anything about it.

Yet here are some ninety millions of people possessed of the greatest wealth of any nation in the world. It is just as easy to have a national theatre in this country as it is in France or Germany. It is now some seven years since I attended a very delightful function in this very city, and being called upon to make some remarks and being totally unprepared, it occurred to me to suggest the establishment of a national theatre. This suggestion was widely discussed at that time by the press and immediately afterwards forgotten. Since then various eminent persons have stolen my thunder; but neither my thunder nor their echo of it has cleared the air, and to-day the stage of this country—as of England—is in the same unsatisfactory condition.

We need a reorganised stage and a recognised artist. America has become too great and its influence abroad too large for us to have recourse to that ancient and easy method of criticism which decries the American and extols the foreign. That is one of those last remnants of colonialism and provincialism which must depart forever. Neither is it of the slightest benefit to the stage or to the drama or to the individual actor for us to be reminded upon every possible and impossible occasion that Mr. Garrick is dead. The chances are that if Mr. Garrick were to return to-day he would have a hard field to plow—i. e., if Mr. Garrick were to appear incognito as Mr. Brabazon Montmorncy we should see Mr. Garrick, alias Mr. Brabazon Montmorncy, reading about himself in the morning papers something like this: "Mr. B. M. last night gave himself all the airs of a Garrick, but where, oh, where, was the spirit of the departed Garrick?" There were in Garrick's time only two recognised theatres in London. To-day in Chicago and New York and other capital cities their number is legion. Realise that London then was not as large as Cleveland and how easy it was for an actor of any ability—or a poet—or a painter—to raise himself head and shoulders above his fellows! Garrick was surrounded by a coterie of delightful spirits, among which were Samuel Johnson and Goldsmith and Richard Brinsley Sheridan and a dozen others known to you all. The Prince Regent was there every night with a galaxy of art and beauty, and he was glad to give Mr. Garrick his arm or to be toolled down to Twickenham or Richmond on the box seat of Mr. Garrick's coach.

To-day the actor may be said to weep his heart out in solitude. In the days of Garrick these men who wrote plays came with bended knee and bated breath and whispering humbleness to beg Mr. Garrick to accept their work. To-day we look around a vast plain of emptiness, and if upon the horizon we deery the nebulous figure of a nascent dramatic author pressing his pining lips to a sucking bottle of dramatic buttermilk we crawl to his feet and implore him to bestow upon us, regardless of cost, one drop of the precious fluid. Can the actor to-day, remaining in one city, produce with any hopes of success one play after the other? How is he to do it? New and original plays he certainly cannot find in the English language! Then must he translate the works of Ibsen or Hauptmann or Maeterlinck and other foreigners. Can he depend upon the works of the dead masters?—Shakespeare and Goldsmith and Sheridan or Wycherly or Browning, upon Schiller or Goethe or Lessing, Racine or Corneille?

Let me tell you that the standard to-day is so much higher, the demand of the public so much greater than in the days of Garrick or Edmund Kean, that a hasty or superficial representation of any one of these men's masterpieces would not be endured. Sir Henry Irving has just passed away and the wreath of everlasting fame has been placed upon his tomb in Westminster Abbey, but he was not able to produce more than one, or at the outside two, plays in his theatre each season, and even that effort

bankrupted him and he died, to all intents and purposes, penniless. The costly productions inaugurated by Charles Kean, Kemble and Macready, and faithfully improved upon by Irving and Calvert and others have spoiled the public for anything but the costliest mise en scene, and it is not enough for the actor to study his role, but he must be prepared to devise and superintend the construction of a mass of scenery and costumes, of effects of lighting, of the movements of a mob of figurants and he must have the practical and financial mind to meet the dreadful question of expense! And do you then imagine—or rather do you demand—that the actor alone of all struggling beings to-day should be the one entirely to ignore financial reward? Does the clergyman preach the word of God without any earthly remuneration and the solicitor plead the honorable cause of his client for the love of justice alone? Where is this art of production, where are these elaborate productions to end? It is very evident that any man, be he an actor or no actor, can with money and with good taste make what is technically termed a production. There is, as an absolute matter of fact, no particular credit to be attached to the making of a production. The real work of the stage—the actor—does not lie there. It is easy for us to busy ourselves, to pass pleasantly our time designing lovely scenes, charming costumes and all the paraphernalia and pomp of mimic grandeur, whether of landscape or of architecture, the panoply of war, or the luxury of royal courts. That is fun, pleasure and amusement.

The real work of the stage lies in the creation of a character. A great character will live forever, when paint and canvas and silks and satins and gold foil and tinsel shall have gone the way of all things.

But the long, lone hours with our heads in our hands, the toll, the patient study, the rough carving of the outlines, the dainty, delicate finishing touches, the growing into the soul of the being we delineate, the picture of his outward semblance, his voice, his gait, his speech, all amount to a labor of such stress and strain, of such loving anxiety and care, that they can be compared only in my mind to a mother's pains. It has become customary with many actor-managers to avoid these pangs of child birth. They have declined the responsibility they owe to the poet and the public and instead have dazzled the eye with a succession of such splendid pictures that the beholder forgets in the surfeit of the eye that feast that should have fed the soul. In these days there are loads and loads of money, but there are few actors! And these loads of money will make productions, but they won't make actors! I recommend to students of the stage of the future the simplest background, artistically sketched in merely to suggest sufficiently and clearly whatever scene the author indicates.

There is much at the present time which militates against the education of an actor. It has become largely the custom for managers of theatrical companies to rely upon one play each season or for as long a period as any play will hold the public favor. This means a few weeks of rehearsal and idleness the rest of the time. A society play, for instance, is purchased in London, a cast is engaged in New York in which each individual player peculiarly suits the character he or she have to interpret. Rehearsals take place under the eye of the astute manager and the play is launched and there is nothing more to be done by the actors. The business-manager and especially the press agent do the rest. Most of these plays that come to us from London are disquisitions on social topics, social problems, expositions of authors' peculiar views on matrimony or pugilism or the relations of the sexes, or a searchlight into a dark and reeking closet which nobody wants to examine. In these plays, and plays of this class, there is no call for great acting, and the actor is simply floating for a while upon the tide of the author's temporary notoriety. Recently it has become a habit with women of the stage to rely for effect upon exhibitions of hysteria. I have heard that a great many ladies give fine exhibitions of this art in the sanctity of their homes! All you have to do is to make up your mind to tear every shred of self-restraint to pieces, pull up the anchor and let go the hawser and pour! there you are! bumping the floor, tearing your hair, playing a ragtime with your heels and shrieking at the top of your voice. But great griefs are not expressed in this way. The gallery may applaud, but the judicious will grieve.

"She sat like Patience on a monument  
Smiling at grief."

Shakespeare suggests hysteria in comedy only, as in *The Taming of the Shrew*, but Ophelia and Desdemona and Lady Macbeth or Perdita indulge in no such ebullition. And to refer for a moment to the use of unpleasant subjects upon the stage we are all aware, we cannot but be aware, of the existence in this world of nauseous and distressing evils. We may at once confess that there are sewers and some bad sewers, but because it is the truth there is no need to exhibit them upon the stage. The loftiest aim of the pulpit and the stage is to teach us to be better and consequently happier, but neither a church congregation nor a theatre audience should be asked to endure the distressing details of brutal, vulgar, and disgusting vice. The stage is for the young especially, and we may indulge them in fairy tales and history and poetry; in tales of love and romance and achievements and heroism and an occasional ghost story with a moral—like Dr. Jekyll and Mr. Hyde—but we may not distort their fancy or endanger their moral lives by an exhibition of a rare and exceptional phase of social debasement. Ruskin's advice to young artists may well be kept in mind—it is, as I remember it, to this effect: "When you are to paint a tree find a beautiful tree and a tree that everybody knows to be a tree. It may be the truth that there is a hideous and deformed and extraordinary freak of tree to be found in the forest, but that tree is not the tree for you to copy." And the student may well ask: "What are we to copy, and whom are we to copy?" Don't copy any one; don't copy any individual actor

or his methods. The methods of one actor—the means by which he arrives—cannot always be successfully employed by another. The methods and personality of one actor are no more becoming or suitable or adapted to another than certain gowns worn by certain women, simply because these gowns are the fashion.

In the art of acting, like the art of painting, we must study life—copy life! You will have before you the work of great masters and you will learn very much from them—quite as much what to avoid as what to follow. No painting is perfect and no acting is perfect. No actor ever played a part to absolute perfection. It is just as impossible for an actor completely to simulate nature upon the stage as it is impossible for the painter to portray on canvas the waves of the ocean, the raging storm clouds or the horrors of conflagration. The nearer the artist gets to nature the greater he is. The most severe critic can never tell me more or scold me more than I scold myself. I have never left the stage satisfied with myself, and I am convinced that every artist feels as I do about his work.

It is the undoubted duty of the critics to criticize and that means to blame as well as to praise, and it must be confessed that taking all things into consideration the critics of this country are actuated by honesty of purpose and kindness of spirit and often their work is of literary value. Occasionally we still meet the man who is anxious to impress his fellow citizens with the fact that he has been abroad, and tinctures his views of plays and actors with reference to Herr Dinkelspiel or Frau Mitterwoiser, or who, having spent a few hours in Paris, is forced to drag in by the hair Monsieur Popin or Mademoiselle Fifi. But, as a matter of fact, is not the interpretation of tragedy and comedy by the American stage superior to the German and French, for the whole endeavor in this country has been toward a closer adherence to nature? In France and in Germany the ancient method of declamation still prevails, and the great speeches of Goethe and Schiller and Racine and Corneille are to all intents and purposes intoned. No doubt this sounds very fine in German and French, but how would you like it now in English? Here is an imitation of the ancient manner, still in existence abroad, of "Now is the Winter of our discontent." You will note that the actor has certain views concerning declamation and elocution, and what he comes to the line, "In the deep bosom of the ocean buried," it was usual with him to suggest the deep bosom of the ocean by sending his voice down into his boots. Yet these were fine actors to whom certain young gentlemen, who never saw them, constantly refer. The methods of the stage have completely changed and with them the tastes of the people. The probability is that some of the old actors of only a few years ago would excite much merriment in their delineation of tragedy. A very great tragedian of a past generation was wont in the tent scene in *Richard III* to hold a piece of soap in his mouth, so that after the appearance of the ghosts the lather and froth might dribble down his chin, and he employed, moreover, a trick sword which rattled hideously; and what with his foam-flecked face, his rolling eyes, his inarticulate groans and his rattling blade the small boy in the gallery was scared into a frenzy of vociferous delight! Yet while we have discarded these somewhat crude methods we have perhaps allowed ourselves to wander too far in the other direction, and the critics are quite justified in demanding in many cases greater virility and force. The stimulation of suppressed power is very useful and very advisable, but when the fire bell rings the horses have got to come out and rattle and race down the street and rouse the town!

Of immense use to the world is the stage! In the words of Schiller: "Wehrthätig ist des Feuer's Macht wenn sie der Mensch bedäht!" This may be said of the stage. What could not be done for the people of this land were we to

have a great and recognised theatre? Consider our speech and our manner of speech! Consider our voices and the production of our voices! Consider the pronunciation of words and the curious use of vowels! Let us say we have an established theatre to which you come not only for your pleasure but your education. Of what immense value this would be if back of its presiding officer there stood a board of literary directors comprised of such men as William Winter, Howells, and Edward Everett Hale and Aldrich, and others equally fine, and the President of Chicago University, of Yale, of Harvard and of Princeton, of such men as Roosevelt and Hay—alas, that he is not still with us! The education of the American speaking voice is, I am sure you will agree, of immense importance. It is difficult to love a woman or to continue to endure a woman who shrieks at you!

These men of whom I have spoken could meet once a year in the great green-room of this theatre of my imagination and decide upon the works to be produced; on the great classics, the tragedies and comedies; and the living authors should be invited and encouraged. Here again we would have at last what we so badly need—an encouragement for men and women to write poetry for the stage. As I have already told you, nothing beautiful seems to be written for us to-day, but perhaps the acknowledgment and the hall mark of a great theatre might prove an incentive.

The training of the actor! To-day there is practically none. Actors and actresses are not to be taught by patting them on the shoulders and saying, "Fine! Splendid!" It is a hard, hard school of merciless criticism. And he is a poor master who seeks cheap popularity among his associates by glossing over and praising what he knows to be condemnable. As for the mercenary side of an established theatre, I am absolutely convinced that the national theatre could be established in this country on a practical and paying basis—not only on a paying basis, but upon a profitable basis. It would, however, necessitate the investment of a large amount of capital.

We are supposed to be a laughter-loving and, as far as our amusement is concerned, a frivolous people; and many business men point out to me that when they have finished their day's work they are too tired to consider anything but a burlesque, or a comic opera, or a light farce. I don't think they have ever stopped to consider the fact that a shallow entertainment does not help to take them out of their business thoughts into the depth of other ideas. The fine swimmer strikes out beyond the breakers and revels in the deep, calm sea beyond. The contemplation of a great play, of a great tragedy or of any drama of surpassing interest must rest the mind, for it changes the trend of a man's thoughts and carries him away from himself and his troubles.

The great past masters in any art are severe critics, not only of others but of themselves. Of course, the way to lead an easy life is not to find fault, and an idiot or an oaf is content with things as he finds them. At that rate we should still be in the dark ages. It is he who changes and improves, corrects and creates, who benefits mankind! And my ideal theatre should have the most severe and indefatigable of stage managers. But the possibilities and benefits of this unestablished theatre are infinite, and now you know why I have called my little address "Talking versus Acting."

One parting word: In nothing that I have said is there one particle of venom and rancor, and I must not be construed into criticizing or belittling in any way the work of the many eminent men and women who hold the boards to-day and who so often delight you.

Please remember that we have here no King or Queen or Kaiser to confer honors upon the deserving artist or the great author. Remember that to the writer and the artist your praise and appreciation is his sunlight, and that the only place in this land in which he may hope to dwell after he is dead is in your hearts.

RICHARD MANSFIELD.

## BETWEEN THE ACTS FIFTEEN YEARS AGO.



What do you think of Lydia Thompson in the Dazzler?  
She dazzles all right—like the light of other days!



# A GLANCE AT THE AMERICAN STAGE

A VISIT of three weeks to America, separated by an interval of twenty years from a former visit of three weeks, scarcely gives me the right to dogmatize about the American theatre and the American drama. But seeing that I visited sixteen American theatres in my recent stay, I may perhaps be allowed to draw a brief comparison between the New York stage of to-day and the New York stage of twenty years ago, so far as I remember it.

At that time Mary Anderson and Forbes Robertson were playing in *As You Like It* at the old Star Theatre; a revival of *Romeo and Juliet* was announced at the Union Square; Ada Rehan appeared in *The Magistrate* at Daly's; *Saints and Sinners*, with your fine actor, Mr. Stoddart, was in rehearsal at the Madison Square; and the editor of *The New York Mirror* may recall a memorable evening when he and I were introduced by Mr. Steele Mackaye to a charmingly natural young actress, whose simple and sincere style has since had so great an influence on the American stage, but who was then playing at the old Lyceum in an adaptation from Sardou called *In Spite of All*.

Altogether, I think there has been a great and general improvement all round in the American theatre. So far as the buildings are concerned, one is surprised at the number of handsome and spacious houses which have been opened since 1885. The Empire, the new Lyceum, the Hudson, the Knickerbocker are all of them far more comfortable, more commodious and more dignified buildings than the majority of the latest London and Paris theatres.

To touch for a moment on Shakespearean productions, the revival in 1885 of *As You Like It* may be accounted as much an English as an American production. But the recent revivals of Shakespeare at the Knickerbocker with Julia Mariowe and Mr. Sothorn are, both in taste of mounting and quality and style of acting, far in advance of the 1885 production of *Romeo and Juliet*. It was a great pleasure to listen to Miss Mariowe's cultivated and appreciative rendering of Shakespearean verse.

Again, the public interest in the theatre, if not in the drama, seems to be much greater and more widely spread since 1885. To an Englishman your characteristic American alertness and vitality are very noticeable in the theatre, as in the other concerns of life. If in American theatres to-day there is much that is crude and childish and cheap, much false and banal sentiment; if audiences are chiefly attracted by what is garish and theatrical, the same charge can be equally brought against the modern English theatre, and doubtless in some measure against all theatres in all ages. While, in comparison with the modern English theatre, Americans may at least claim that they have not allowed the serious drama to be wholly suffocated under cartloads of tomfoolery. In England *Monna Vanna* was vetoed by the Censor in spite of the protests of men of letters like Swinburne and George Meredith. America seems to have welcomed it—apparently without any serious damage to national morality. In England I fear that a strong serious play, such as *Le Dédale*, would be merely voted "unpleasant," and would go down under a chorus of howls and boo-haws, every jackass braying to his brother jackass. "We go to the theatre to be amused."

Dear, gentle, confiding public on both sides of the Atlantic, who would be so foolish as to suppose that any six persons of you would ever go to the theatre for any other reason? Who would be so cruel as to wish you to go for any other reason? Not I, whom you have so generously rewarded for amusing you. The question, my dear master, is not between amusing you and boring you. You will take good care that you do

not pay your shillings and dollars to be bored, will you not? The question, my dear master, is whether you will be amused on a high level or a low level, by what is sensual or by what is in-

and grimaces of chorus girls and tomfools? And my faith in you, dear public, is so great and perfect that I believe you can be led to find amusement, a keen, high, lasting amusement, in the



Photo by Byron, N. Y.

HENRY ARTHUR JONES.

intellectual, by a study of life, by a representation of the passions and actions of men, by a vision of the workings of the human heart, or whether you will be amused by the meaningless antics

best things that the drama can offer you.

I saw many memorable pieces of acting on my visits to the New York theatres. If, as I think you must concede, the all round performance of

a play is technically somewhat below the level of a kindred London performance, if the ensemble of the acting is rather less finished, more ragged, more imperfect, yet I think many of your performers rise to great heights and show more individual power and inspiration than our leading London performers. I need not mention such favorites on both sides of the Atlantic as John Drew and Fay Davis, except to acknowledge my own debt of gratitude to both of them. I was naturally charmed with Maude Adams, though unfortunately I was able to witness only one act of her delightful performance of *Peter Pan*. To come to more serious drama, one could not show in London at the present moment any piece of emotional acting at all comparable with Margaret Anglin's performance at the Princess Theatre. I think you have in her an emotional actress of the highest quality, and I can understand, though I had no opportunity of judging, how great are my obligations to her for her performance of the heroine in *Mrs. Dane's Defense*. Again, I have rarely been moved to pay such a tribute of tears and admiration in a theatre as I paid to David Warfield's Music Master, a performance where great intensity of feeling is blended with the finest and most delicate humor, and both are unerringly guided and controlled by a superb technique. I was fortunate enough to be present on the first night of Mr. Belasco's new play, and was astonished at his marvelous manipulation of stage effects and the perfection of his stage management. I think in *Blanche Bates*, again, you have another very powerful emotional actress, who is capable of grasping and rendering a great emotional situation.

If we turn from the American theatre to the American drama, I think there are some hopeful signs that you will by-and-by have a national American drama. At present the representations of American society seem to me to have something of a hybrid, unnatural, English strain.

The rapidly increasing means of communication between America and England, the constant development of all the channels of intercourse, must necessarily be accompanied by a constantly increasing international interest in the art and literature of both countries. A greater and greater number of novels and plays will command, and deservedly command, international attention, and will have vogue and influence both in America and in England. But I think your first and chief aim should be to encourage a distinctive, national American drama, whose main object should be to paint distinct American types of character; drawing its nourishment from your own soil; growing and enlarging itself alongside your own wonderful, enlarging national life. Plays that are written in this vein will, I am sure, be more welcome to us in England and will be more successful on the English stage than plays that seem to be copies of our English plays. There is, I think, some sign that you will by-and-by develop an American national drama on the lines I have indicated. Perhaps I may be allowed to suggest that nothing can be more helpful to this end than that American playgoers should learn to distinguish between the theatre and the drama, between the actor and the author; that they should constantly apply the test of reading in the study the plays that have captivated them in the theatre, and that they should presently admit those dramatists whom they find worthy to a definite rank in their national literature as craftsmen in the rarest and most difficult form of literary art. To such a development of the American drama no American can more heartily or more anxiously wish Godspeed than an English guest who has received such continuously generous treatment from America and Americans.

HENRY ARTHUR JONES.

## An Autograph Letter of Edwin Booth

EVERY actor and playgoer in America would naturally be eager to see the handwriting of Edwin Booth as having an interest quite apart from the matter of the text, and when the letter is a personal opinion on the profession of acting as a career the interest is redoubled. As will be seen, the letter is obviously the work of a man accustomed to expressing himself with directness, accuracy and finish. Although the famous tragedian speaks of the theatre in such

uncomplimentary terms, no one could be so rash as to deny the evident sincerity of his conviction. "Had nature fitted me for any other calling," he says, "I should never have chosen the stage; were I able to employ my thoughts and labor in any other field I should gladly turn my back on the theatre forever." It is not with the ideal that Booth finds fault, but with the practical conditions under which the real artist is forced to work.

This letter is in response to a request for assistance in finding a theatrical opening. By what one can judge of the man's circumstances from Booth's description of the prospective actor was amusingly stage-struck. It is customary for people in all the artistic professions to advise others against attempting to follow in their footsteps as the surest refuge from the charge of inspiring false hopes. Had Booth been writing to a young man whom he believed to pos-

sess true genius his advice might have been of a very different character and his reflections far less bitter. As the facts are stated he seems to have been amply justified in so stern an opposition. The letter is so distinctly legible that more specific comment would be entirely out of place. Its interest is at once philosophic, artistic and autobiographic. The original copy was sent to *The Mirror* by A. M. Shepard, of Sheperdstown, W. Va.

New York, July 27th '84

My dear Mr. de Gages -

I was indeed startled, and I must confess, pained, by your letter announcing your determination to abandon your profession for that of the stage, and in sincere sympathy I beg for a reconsideration of the matter, for I really have no hope for a satisfactory result from such a change.

The feelings which prompt you to take this step I mean you love, enthusiasm and natural inclination - do not imply an ability for the art. There are hundreds of disappointed lives waiting on the stage when they feel as you do that a brilliant destiny awaits them.

You may be able to exert in private with perfect ease and propriety, even with

excellence, and yet have no other justification for the highest form of dramatic expression. It is a life of excessive idleness, and a quietness of soul, and better disappointed, to achieve a position with having.

Mr. Field, of Boston, is to be my manager next season and I have already applied to him for positions in his company. I have no doubt but that I shall be a success. I have just had a letter to a young actor, lately failed, - he is continuing Mr. Field's reply to my appeal on his behalf - the exact letter of request that he has sent me in response to from I have asked for friends, and especially I will return to you. I believe you enclosed some for I thought it was useful to send it. He has one of the few regular companies, and I feel prominently - mean, in the country, and he keeps the best of them - you in, you out, as long as he lives.

You can form no idea of the many who admit of influence - every season, perfumers and costumes, friends and changes, of all qualities, male & female. I very seldom that I can leave them, for managers prefer to judge for themselves, and as my "support" one matter has fallen it may be, has been chosen by the press for many years past, a vice always he left the end of my career, of recommendation is not except by managers whose judgment is greatly influenced by the criticism of.

I have known many who, left for, for of home, friends, and respectable positions for the glory of the actor's calling, who now are fighting for life in subordinate positions, unworthily their husband, education and natural equipment. I beg for, as four friends and being well, wishes to abandon the actor's career, and enjoy the

theatre as a spectacle, which however, when you could never know, and return the family, friends and happy home that once was yours. That nature fitted me for any other calling I should never have chosen the stage; were I able to employ my thoughts & labor in any other field I should gladly turn my back on the theatre forever. I have no doubt but that I shall be a success. I have just had a letter to a young actor, lately failed, - he is continuing Mr. Field's reply to my appeal on his behalf - the exact letter of request that he has sent me in response to from I have asked for friends, and especially I will return to you. I believe you enclosed some for I thought it was useful to send it. He has one of the few regular companies, and I feel prominently - mean, in the country, and he keeps the best of them - you in, you out, as long as he lives.

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As HAMLET IN HAMLET.  
PHOTO BY SCHLOSS.



As ROMEO IN  
ROMEO AND  
JULIET.

As LORD  
DUNDREARY  
IN OUR AMERICAN  
COUSIN. As HEINRICH IN THE  
SUNKEN BELL.  
PHOTO BY JARON.



As LORD CHUMLEY  
IN LORD CHUMLEY.



As FENLOCK IN THE  
MERCHANT OF VENICE.  
FROM A PAINTING BY ORLANDO  
ROULAND, COPYRIGHT 1905 BY  
E. H. SOTHERN.



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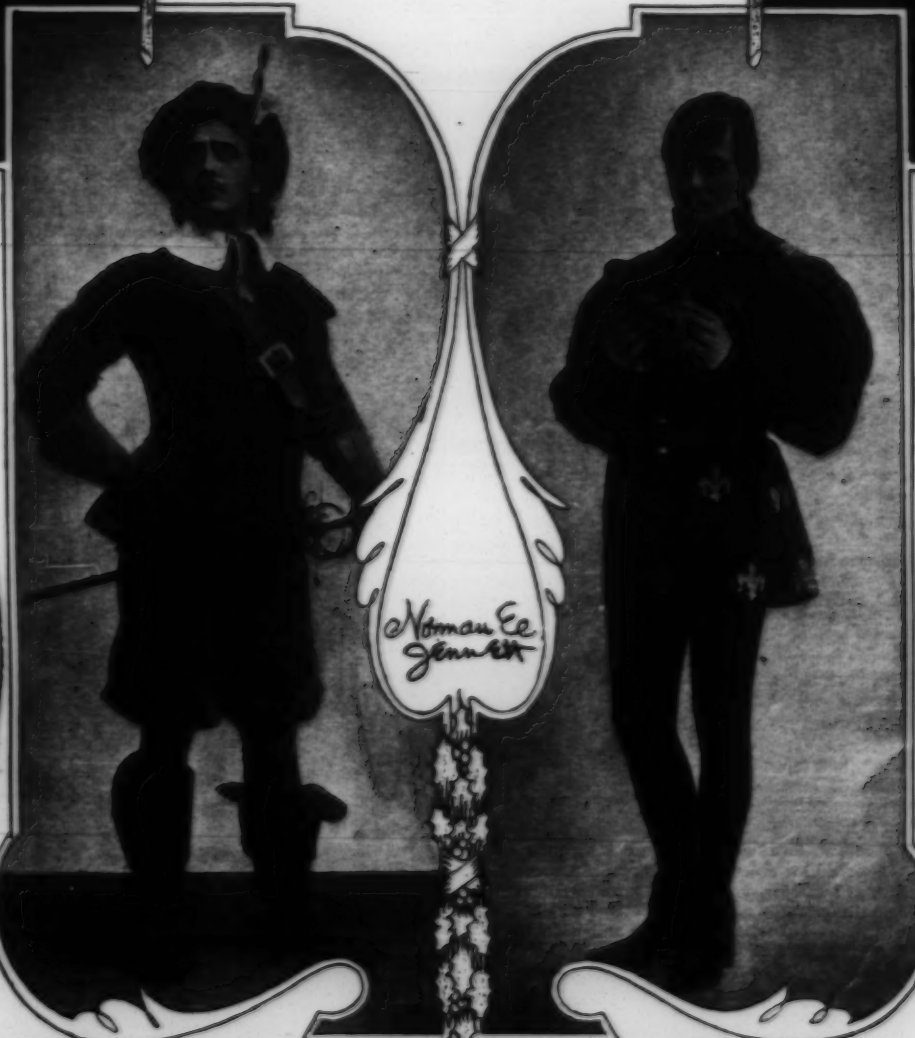


As PETRUCHIO IN THE  
TAMING OF THE SHREW.  
FROM A PAINTING BY ORLANDO  
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PHOTO  
BY JARON.

As ALLEN ROLLITT IN THE  
MASTER OF WOODBARROW.



As RAOUL D'ARTAGNAN IN THE  
KING'S MUSKETEERS.

As FRANCOIS VILLON IN  
IF I WERE KING.



PHOTO BY  
FALK.

As JACK HAMERTON IN THE  
HIGHEST BIDDER.

# E. H. SOTHERN IN VARIOUS ROLES



# AT THE PLAY IN LONDON



LONDON'S actors one by one are acquired by us and we learn to know and love them. We are forced to admit their superior ease in wearing evening clothes and their good stage manners in comparison with some of the petticoated and velvet-voiced matinee men of our own land.

Girl-worship the English actor knows nothing of until he tours the States and learns that he ranks with chocolates and ice cream

soda as a maiden luxury and is part of an emotional afternoon spree.

The English actor, steady, serious and unglamored, knows nothing of the honeyed praise of constant newspaper notice. The papers, also steady and serious, may give him a line if he does anything really remarkable; but otherwise his comings and his goings, his marriages and his divorces, are as respected as part of the private life of every other Englishman.

He is actually taken for just what he may happen to be, and dull as he is at an American joke it would seem to him highly absurd that he should assume the role of a manager-made lady-killer. The actor in England is allowed character, standing and personality outside of the stage

One puzzles over this, wondering why—for theatres are filled and plays have long runs and orchestras are infinitely more inspiring in their performances—and the realization dawns that the late and great English dinner has much to do with what seems to an American like mental apathy.

Long ago managers gave up the idea of getting the London public to forsake their dinners until long after eight, and so the curtain-raisers drone along dully to empty seats, interrupted constantly by arriving parties.

a new star, but the King is not esteemed a reliable critic, much as he is worshiped by the honest middle classes. His horses and his stars frequently fail to win.

The one great good thing missing in the London playhouse is the discipline and clean-cut stage management of the American theatre. The actor-manager surrounds himself with his wife, his own and his wife's relatives, and there is a sort of familiar tea-and-muffins esprit between the people on the stage that robs the occasion of its glamour. Looking on these presentations marred by this too-evident domestic unity one at once understands the seemingly odd prejudice against the man and wife acting as foils to each other in the same play.

There is some deep psychological problem involved probably. We can view the antics of acrobats billed as a "family," but there is something wrong with the idea of domestic felicity exploited behind the footlights. Home is the place for the happy family. It isn't the auditor's point of view that makes the difference, but the mental attitude of the people on the stage.

George Alexander is undoubtedly the cleverest of the actor-managers. His stage is managed well, and there is the well-worked-up touch and go about the speech of his players rather than the confused utterance and mumbled corrections that are so frequent with other of the best known actors. Alexander is bright, springy and buoyant in his movements, voice and gesture—ac much so that he would offer delightful material to a burlesquer. As he enters jauntily, lifting his feet neatly like a blue ribbon winner at the Garden and strikes his place on the stage, his shoulders sway a bit as though he were mounted on wires, the springs of which continue to vibrate although solid at their base. If London were

conscious acting power—a phase more feminine than strong, but nevertheless charming.



Photo by J. Beagles and Co., London.

LEWIS WALLER.

Lewis Waller is the Beauty Man of the London stage. His photographs indicate him as belonging strictly to the matinee variety. But no actor in London exactly approaches Kyrle Bellew in his own peculiar nicety of calculation as to inflections and effects generally. And our adopted Hawtrey is also unique. There are none like him—none—as the poet ungrammatically remarks.

In fact, the English actor transplanted to crude American soil, and fined if he coughs a signal, to the prompter, is a distinct improvement on the same man on his native heath. Manicisms are quelled to advantage by our brutal stage-managers in this country, and even our greatest stars are not allowed to dive after their collar buttons or adjust their hosiery in view of the audience, while a continuance of audible asides or stifled yawns would be punished as they deserve.

But these things happen over there because each actor is, as a rule, his own manager. The English actor, on the other hand, wears his clothes unconsciously and well—his uniforms especially so. He is more in the picture than he seems to be aware, which is a good thing; his voice and absence of elocutionary effort are admirable, and that he seems sometimes to lack nerves, fire and enthusiasm is an entirely racial attribute and has nothing to do with his stage work.

There are changes going on in most of the London playhouses that argue radical improvements in the situation. Programmes are no longer sold at many of the theatres, and even tea and chocolate are dispensed with. With all our American crudities in art, no one can deny



Photo by Laugher, London.

H. B. IRVING.

that our dramatic method of presentation, like our open plumbing, is superior, elevating the theatre from a mere "show" house to a temple of art where peanuts and lemonade may be done away with.

Despite the décolleté gowns in the London stalls and the rows of lovely, if somewhat wiggy-looking, heads crowned and garlanded, our New York audiences are immeasurably more brilliant, more interesting, and, above all, more perceptive and appreciative of good plays and players.

There was an intelligence, almost a genius in the elevation of the pit audience to the upper gallery that argues it undoubtedly a Yankee notion. And the warmth, the coloring and comfort of our playhouses, as well as the efforts that are put forth to offer actual value to playgoers, make our American theatres a part of rather than a side issue of our social life.

KATE MASTERSON.



Rotary Photo, E. C. London.

BEERBOHM TREE.

life, and he must maintain it just as every other Britisher does who aspires to that manhood of which each Englishman is as proud of as though he himself designed and executed the accident of his sex.

Life is terribly real and earnest in London's theatrical field, as elsewhere. How can it be otherwise within the shadow of the dome of St. Paul's and the tower of Westminster, with Buckingham Palace inside the radius of a shilling cab fare? One cannot even think the same thoughts, only conscious of the Flatiron Building, the Waldorf and our hundred-dollar-a-day hotel as an atmospheric environment.

All the lightness, the froth, the frills which make up our theatrogoing life in New York are as far from the character of the English play-going public as Paris, according to the usual British view, is immeasurably distant from the old city in the Thames.

That interesting young person, the Matinee Girl, as she is known here, does not exist beyond the sea.

Pinero's typically creamy English girl is too well brought up and well kept in to evolve a marshmallow passion for a velvet-draped and many-plumed illusion in high boots.

Imagination is not featured in the English life, and an American misses at the theatre that delicious rustle, the mental whoop-is, the perfumed thrill that is part of our fashionable audience in New York, sometimes showing when the lights flare between the sets; the eyes of women sparkling with feeling, often with tears; men's faces tense with assumed nonchalance, all the evidences of emotions awakened to keener perception by the wireless messages passing between brains and bodies.

London, despite the delightful plays it continues to send us and the good actors it produces, has nothing to compare with our actual theatre life, its importance as a phase of our social life, its fashion as a display of gowns and jewels, and this all in spite of the low necks and the cheap caps which make it possible for women to dress to their utmost.



Photo by Ellis and Walery, London.

GEORGE ALEXANDER.



Photo Copyrighted by Stereoscopic Co., London.

FRED TERRY.

By this time the true Britisher, man and woman, has accomplished four meals, and is looking forward to the fifth—not greedily, nor anxiously, but surely, seriously, placidly, with a serenity bred of many sturdy generations of five-meal ancestors.

For this audience a certain form of stage buffoonery must be dished up—pantomime, ballet, some form of entertainment that does not call for any bubbling of the brain cells.

"Well, I'll be damned!" exclaimed the Bad Spirit to the Good Angel in *The Fairy's Dilemma*; "you'll excuse my saying so—but it is so expressive!"

"Yes, and so true!" remarks the Angel.

But there is no response to this, except, perhaps, a certain gulp—it would be flattery to call it a throb—a recognition of the line without any



Photo by Ellis and Walery, London.

HAYDN COFFIN.

particular admission that it is one of the few spots in an intensely blank play.

The nearness of the pit in some of the London theatres is quite sufficient to chill any situation. Harrys and their sailor-hatted Harriets, who have stood hours in line—sometimes in the rain and gaining nothing in freshness from the process—chew sausages and bread and cheese and "boo" and "wot 'o" in your very ear. You look away from them and see white-capped maids carrying trays of tea and chocolate and cake down the aisles.

This strange blight of constant feeding is over England. It may be only a kipper and water-cress, but it must be something. And the nutriment of London's theatrogoing public is looked after as assiduously as though it were a nursing mother.

Tree, Alexander, Forbes Robertson, Lewis Waller and a score of others well known in London are among those striving and achieving and sometimes failing in their efforts, which deal always directly with the public and with no newspaper prestige or portraits to create false impressions.

A London success is as real and true as the Bank of England. The goods must be delivered, and no amount of beauty, money expenditure or the blood of a thousand earls will make a star or a play. The Queen's favor might help to make



Photo by T. C. Turner, London.

FORBES ROBERTSON.

ever to descend to the frivolity of having a matinee actor George Alexander would be "it."

Beerbohm Tree is handsome except when he makes up as wild men of Borneo or Men That Were. In these parts he goes in for straggling, sea-weedy and luxuriant hirsute effects distributed impartially from head to foot, and he seems over-unctuous, evidently enjoying his art more keenly with a door-mat between him and the public.

But Beerbohm Tree can act. His voice, in his barbed roles, is delightfully modulated, his delivery of sarcastic or biting speeches inimitable. As a modern Mephistopheles he would be wonderful, easy and fascinating, but he will probably go on in his Sutherland-sister ambitions until he plays a fretful porcupine.

Forbes Robertson and his American wife have not been so successful in reaching the London public. But the actor's genius leads him easily to outshine his brothers of the London stage. Gerald Du Maurier flares out in little blazes of passion that are unstaged and suggestive of un-



Photo by J. Beagles and Co., London.

SEYMOUR HICKS.





THEY, IN THE OF THE D'UBERVILLE.  
PHOTO BY JARONY.



NORA, IN A DOLL'S  
HOUSE.

GULA, IN LITTLE ITALY.  
PHOTO BY MORRISON.

MRS. HATCH, IN THE UNWELCOME.  
MRS. HATCH. PHOTO BY JARONY.



MARY, IN MARY OF MAGDALA.  
PHOTO BY MORRISON.



MARLENE, IN LOVE FINDS  
THE WAY. PHOTO BY DANA.



A. HEDDA GABLER.  
PHOTO BY OTTO JARONY.



CYRIENNE, IN DIVORCE.  
PHOTO BY JARONY.



MRS. FLISKE.  
PHOTO BY OTTO JARONY.



LEAH, IN LEAH KLEISCHKA.  
PHOTO BY OTTO JARONY.

ALEXANDRA VICTORIA BELLCHAMBER IN  
A BIT OF OLD CHELSEA.

BECKY, IN BECKY SHARP.  
PHOTO BY JARONY.

# MRS. FLISKE'S PROMINENT CHARACTERS



# European Music Halls and Managers



THE American performer who has never been abroad has no idea of the difference in the manners and customs of Europe in the matter of music halls and their management, as compared to the way in which things are run in this great country of ours. During the past five and a half years I have become so accustomed to the Old World's ways that I find it difficult to adapt myself to my new surroundings, although I am once more in my native land. On the other side they know nothing of the daily matinee.

The men have no time to go to them, and the women would be ashamed to let their neighbors see that they were neglecting their household duties to spend an afternoon at the theatre. The performer, therefore, has more leisure time, and while this may be something of a disadvantage in the smaller towns the time can be usefully employed in the big European cities in visiting art galleries and other points of interest and so acquiring much valuable knowledge.

In most of the European countries the longer an act plays at the same theatre the better it is liked, while here it is an uncommon occurrence nowadays for a player to rest for more than two weeks at the same house. I know of several acts that have played continuously at the Palace, London, for nine or ten months, and I myself have played at the London Alhambra for six months and had a three months' run at the Hippodrome, and have gone better during my last week than my first in both houses. The English audiences are very loyal, and never seem to tire of an act after they have once given it their approval. I have even known people to follow performers like the late Dan Leno or R. G. Knower from one hall to another on the same evening. The audiences in the various countries of Europe differ greatly from one another, and I shall try in this article to give some idea of what a performer may expect when he tries his fortunes on the other side of the ocean.

To begin with, the English audiences are the most enthusiastic I have ever played before. They are loyal, and after you have pleased them once they never forget you. They are educated to the "music hall habit" from childhood and grow up with the various stars, for whose coming they look anxiously from year to year. They know all about the private lives of their favorites, and many of the patrons of the halls buy the penny professional papers, like the *Music Hall* or the *Score*, and are as familiar with the doings of the actors as are their fellow professionals. I have been on every one of the English circuits, or tours as they are called over there, and although I have played some towns as often as seven times in eighteen months I have always found the people glad to welcome me.

The managers of the provincial theatres in Great Britain are managers in name only. They have nothing to say or do but follow instructions sent them from the main offices in London. They are known as "dress suit errand boys," and when an argument comes up between a performer and one of them the performer usually lets the "manager" know that he simply regards him as a figurehead. Their salaries are very small, but living is very cheap in those towns, and they can dress well and live comfortably on what would be only a pittance in America.

When I look at the hotel bills I am paying now and think of the easy way I got through in Merrie England it gives me a headache. It is the custom for performers touring the provinces to live in what are called "digs." These are very comfortable lodgings, usually consisting of a bedroom and parlor. You do your own shopping; buy what you like best, and the good landlady does the cooking and the "slavery" serves the meals in your own apartments. All the landladies are called "Ma," and some of them are as solicitous for your comfort as your own mother would be. "Ma" Jacobs' house in Liverpool is known as the finest "home" for professionals in England, and it is more difficult to get rooms there than it is to book a date. Mrs. Jacobs is the finest cook in all England, bar none, and one regrets it sincerely when moving day comes at the end of an engagement. The comfort at the average "digs" in England is equal to or better than that of any \$5 a day hotel in America, and it need not cost you over

\$20 a week for two people, for the best that can be had. If you are well booked in the provinces of England you can live well, enjoy life and save a lot of money. The fares are reasonable, the jumps are short and you have no worry about "next week." I could afford to work for \$100 a week less in Great Britain than I could in this country, and have more money at the end of the season.

I regret to say that the trust idea is creeping into the English music hall world. The Moss and Stoll combination is becoming very powerful and is trying to kill off all competition. Thomas Barrasford, who is one of the best friends the performers ever had, has had several hard knocks lately, and if he comes out all right it will be a fine thing for the artists. When Barrasford opened his Alhambra in Paris he forced other managers who had been cutting salaries to come to time, and the performers got the benefit of his generosity.

Next to England Germany is the most important country in Europe for performers. The principal halls in Germany book acts for fifteen days or for one or two months. The audiences, when they like you, treat you very kindly and welcome you as a friend. At the theatres they have tables reserved for the artists on the programme, or else save special seats in boxes for them. Performing in Germany is a positive pleasure. The people take life easily, there is no rush, and you will be sure to make acquaintances enough to make your stay a pleasant one. Vaudeville performers who are clever are respected in Germany as they are in no other country in the world. The principal variety theatres in Germany are the Wintergarden, Berlin, where they have three managing directors; the Hansa Theatre in Hamburg, run by Herr Director Grell, and the Reichshallen in Cologne, managed by Herr Max Bruck, who is known as the handsomest man in Germany, but who does not allow his good looks to interfere with his sagacity in signing a contract. In Leipzig there are two places: the Krystal Palast, run by Herr Sigmund Kohn, and the Battenberg, where Herr Kaiser does the managing. In Hanover the Melini Theatre, managed by Herr Anton Lelgeon, is considered one of the finest houses in all Germany.

Running alphabetically the interesting facts about the principal vaudeville towns are as follows: Aschen has a population of 150,000 and

has one first-class variety theatre, called the Eden, run by Herr Gustavus Booth. This house is booked by performers who wish to take the famous water cure at Aschen, which has a great reputation. Altona on Elbe has 170,000 people within its borders. It has one concert hall conducted by J. Wagner. Berlin with its suburbs has a population of 2,500,000. It has ten variety theatres, eighteen summer resort theatres and twenty-eight "free and easies." The prominent vaudeville houses are the Apollo, Wintergarden, Passage and Palast. There are no billboards in Germany and the advertising is done on kiosks placed at the street corners. The "Pittsburgh of Germany," a town of 320,000 population, has only one variety theatre. Breslau, with a population of 438,000, has the Leibicha, Scala, Victoria and Zeit Theatre. Leibicha is the first-class house and is managed by H. Wandel, who is very "foxy." Frankfurt on Main has 330,000 people to draw from, and the Alhambra and Apollo are the only places where a family man can take his folks. Munich, with 521,000, has three theatres and all are first-class: the Deutsche, which is run by a company; the Blumensalla, conducted by Herr Joseph Brunner, and the Kolosseum, also controlled by Brunner.

The admission fees at all theatres in Germany are low, so as a rule they do a rushing business. In most of the theatres it is the custom to eat while watching the performance, and you will often hear a shout of approval coming from a big Teutonic mouth stuffed with Wiener schnitzel or Hungarian goulash. If the mouth is too full for utterance the enthusiast will rap on his plate with his knife, which trick he considers a high compliment.

The German performers are very friendly and have their own way of living. They carry along their own food, do their own cooking, and live as economically as possible. They nearly all begin as acrobats, but they never forget to look out for the "rainy day," and put in their spare time fixing up a trained animal act or something of that sort by which they can make a living after their agility and nimbleness is a thing of the past. There are a few comic singers in Germany whose humor is the finest I have ever run across, and men like Otto Reuter, Sigmund Gentes and Karl Maxstedt command very large salaries. The German acrobat's idea of fun is a very sad affair, for he still

## THE UNIVERSAL PROGRAM

### Alphabetical Guide to Vaudeville

- A** RABIAN Acrobats come under A, also Actors and Artists who model in clay.
- B** IS for Black-face, with Banjo and Bones, buck-dancers, Brothers and Boy Baritone.
- C** S FOR Comedienne, cursed with a cold, clown and Contortionists covered with gold.
- D** STANDS for Dancers who dumbly perform, dogs and rash Demons who diet on fire.
- E** MEANS Eccentrics from over the seas, equilibrists and Extras, who try hard to please.
- F** IS for Funny-man, comedy Four, feres fresh from France; also Freaks by the score.
- G** GIVES us Germans with guttural R's, gymnasts and Gypsies who play on guitars.
- H** MEANS Hibernians, armed with huge sticks, Hebrews and Horns who do clever tricks.
- I** INTRODUCES the man who makes faces intended to imitate various races.
- J** IS for Juggler—they're frequently Japs, Jews, Jokers and Jays, or jig-dancers, perhaps.
- K** IS for Knock-about, very refined: keep hitting each other but don't seem to mind.

## PART TWO

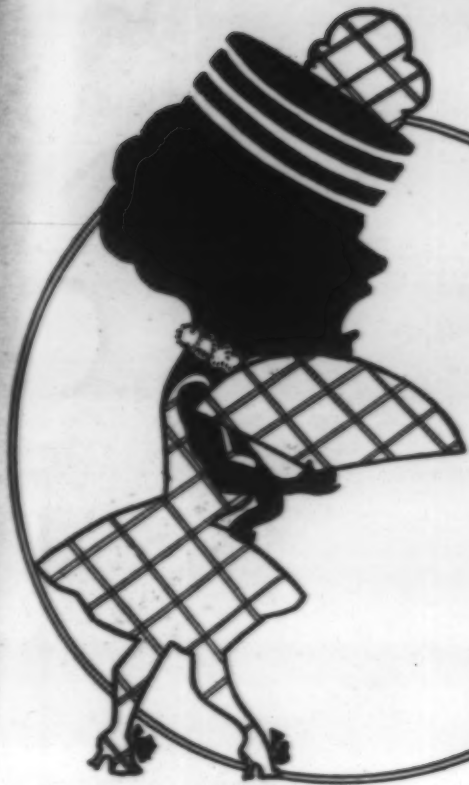
- L** 'S THE "Legit" who says "Gadi" and "Forsyth!" loves Lime-light, and thinks that he looks just like Booth.
- M** MEANS Magician, with Mysteries new, musicians and Monkeys—and Monologues too.
- N** IS the Nuisance who thinks you can't hear. Note the way he repeats every joke in your ear.
- O** IS the Orchestra, all out of tune, or the Only Original talking Baboon.
- P** IS a Pugilist, Pride of the ring; punches bags and plays Hamlet, or any old thing.
- Q** IS a Queen from the opera stage, quite touchy on questions concerning her age.
- R** IS for "Rube," with a real rustic rig, rope-walkers and Roller-skate artists who jig.
- S** IS Soubrette; also Sisters who sing, stereopticon slides or the Slack-wire King.
- T** IS a tramp who is troubled with croup, came, Troubadours, Trio, or some kind of Troupe.
- U** IS the Usher who points out your seat, unless he is tipped he declares U're a beat.
- V** ARIED Views from the Vitascope close up the show, cry frequently ending like this—see below:



WARREN ROCKWELL

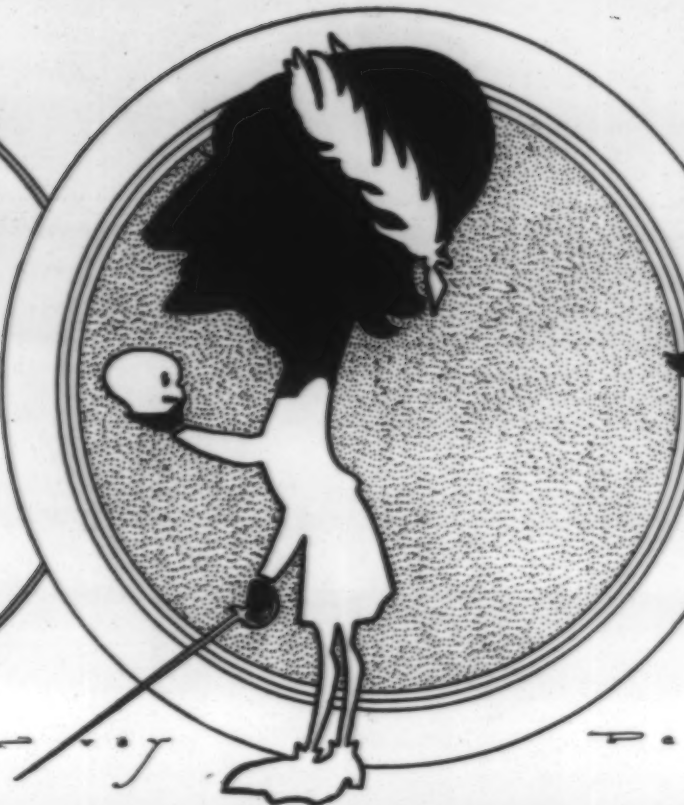


# SOUL SONNETS OF STARS



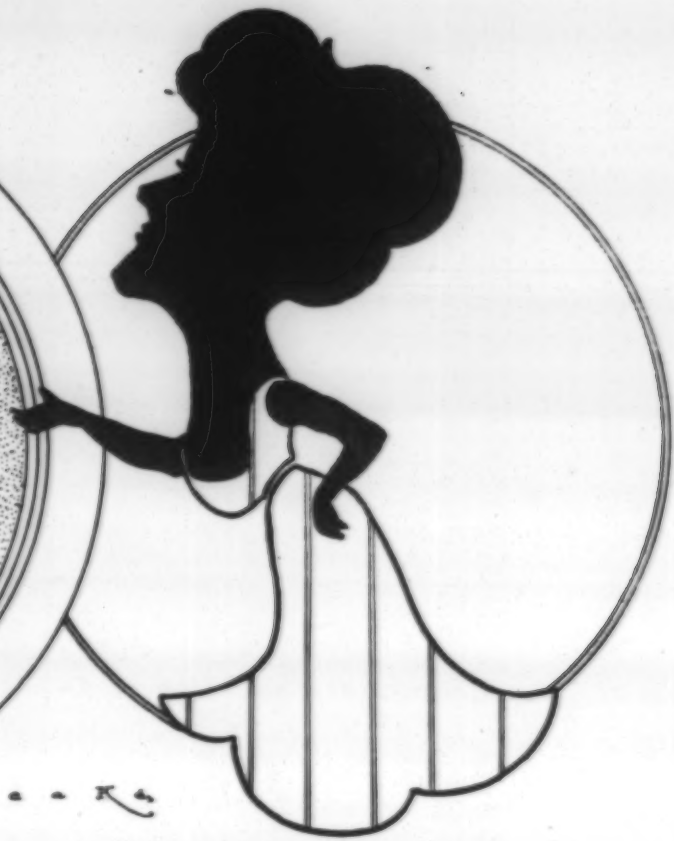
THE VAUDEVILLE TOP-LINER

There ain't no way to get around the fact  
That I'm the flossy queen of Vaudeville!  
Me stunt's got others skinned an' lookin' ill,  
Unless it is that dog and monkey act.  
An' every time I sign a big contract  
I stipulate before I sling the quill  
That I be featured first on every bill.  
If this don't go, somebody's eye'll be blacked.  
Me voice ain't clear as Patti's, but it's loud,  
An' I got a dandy song called "Buttin' in";  
The grandness of me dance I can't relate!  
An' clothes?—Well, say, you oughter see the crowd  
When I come on?—But I'd be sure to win,  
Because I gotta shape that's simply great!



THE AUTHOR-ACTOR

I've toiled o'er Shakespeare's Hamlet 'til I've made  
An acting version worthy of my art.  
I've built up and enlarged my stellar part,  
And cut the other roles with ruthless blade.  
My Dane is psychologically played.  
In lime-light glare he sits and gnaws his heart!  
Through seven acts. Then with an Ibsen start  
Goes mad and speaks a most obtuse tirade.  
By this iconoclasm I'll increase  
My reputation for the great contempt  
In which I hold Shakespeare and such as he.  
If William could but see this masterpiece  
He'd hate his very commonplace attempt,  
And realize how much he owes to me!



THE PRIMA-DONNA

I am the greatest singer on the Earth.  
My name's a household word in every clime;  
To not have heard my "Carmen" is a crime.  
A Thousand Dollars per my voice is worth,  
What tho' the critics claim there is a dearth  
Of timbre, technique, temperament and time,  
My costumes, they acknowledge, are sublime.  
'Tis I, you know, who give the fashions birth;  
I've sung before all Europe's potentates,  
And sold my name to advertising firms  
For use on corsets, soaps, perfumes. And yet  
Tho' thus the entire world my greatness prates  
And bows before me 'till it fairly squirms,—  
I'm modest as the first Spring violet!

HARVEY PEAKE.

labors under the impression that a big red wig, wide green pants and about two pounds of grease paint constitute a funny turn. They are great copyists and never fail to annex any good bit of business that they happen to see. However, in the German music halls there is no such thing as "graft," and a good industrious performer is always sure of a good living. In Vienna there are several first-class theatres. Roscher's is the leading house and is managed by Herr Waldmann, who is the best friend the American performers have on the Continent.

With your permission we will now run over to Russia. The vaudeville business in that country is run in such a peculiar way that all the performers are looked down upon, more or less. There are a number of so-called managers who have troupes of very common chorus women working for them and who combine questionable behavior with their stage work, so that the dearest performer finds himself classed with them. I remember when I was playing at the Establishment Yard in Moscow I called as usual for a committee. One of the men who came on the stage was a pompous person who was known as a "spender," and to be a spender in Russia you must be very rich. This man wanted to know the situation and refused to be seated when I asked him. I lost my temper and commanded him to sit down, whereupon he flew into a rage and demanded to know what right had I, a common menial, a servant, to talk to him in that

manner. The manager rushed to the wings and begged me not to interfere with the sporty gentleman. I explained the situation to the audience in my very best Russian and there was a great tumult. The Yard is the resort of the aristocrats, and only those who can afford to spend \$12.50 for a plate of strawberries are welcome to the best tables. The wealthy Russians yelled with delight when they saw prospects of a row between a "spender" and a common actor. I pulled my cabinet clear down to the footlights so that they could not shut me off with the curtain, and kept the stage waiting twenty minutes. When the riot subsided I managed to tell the audience that in my country I was a millionaire and was the equal of the "spender" in every way. They actually believed me, and even the man who caused the row apologized and was most friendly to me during my entire stay.

You can see from this that Russia is not a pleasant country to play in. You have to go about with your religion certificate and passport all the time, and if you change your sleeping quarters you must pay a little "graft money" to the police to reward them for the trouble of correcting their books in which records of all strangers are kept. In Russia there are about 350 women to one man in the variety business, and you meet troupes of dancing women everywhere you go. In many cases the managers of these troupes are not only not

paid for their services, but they actually pay the managers of the theatres for the privilege of "working."

To make matters pleasant for the visiting artist from America or Europe they have a nice habit in Russia of having holidays on which the police forbid theatrical performances of any kind. Some of these holidays run for twenty consecutive days, so you can imagine the surprise of a player who has journeyed hundreds of miles when he finds he can work only ten or eleven days in a month, with a corresponding lack of salary for his idle time. All performers contemplating a trip to Russia when the present little disturbances are over will do well to look up the Russian calendar and find out when these holidays come in, or they will find themselves "resting" at their own expense. It is also well to bear in mind that the Russians follow the Julian calendar and are therefore about thirteen days behind New York and other up-to-date places.

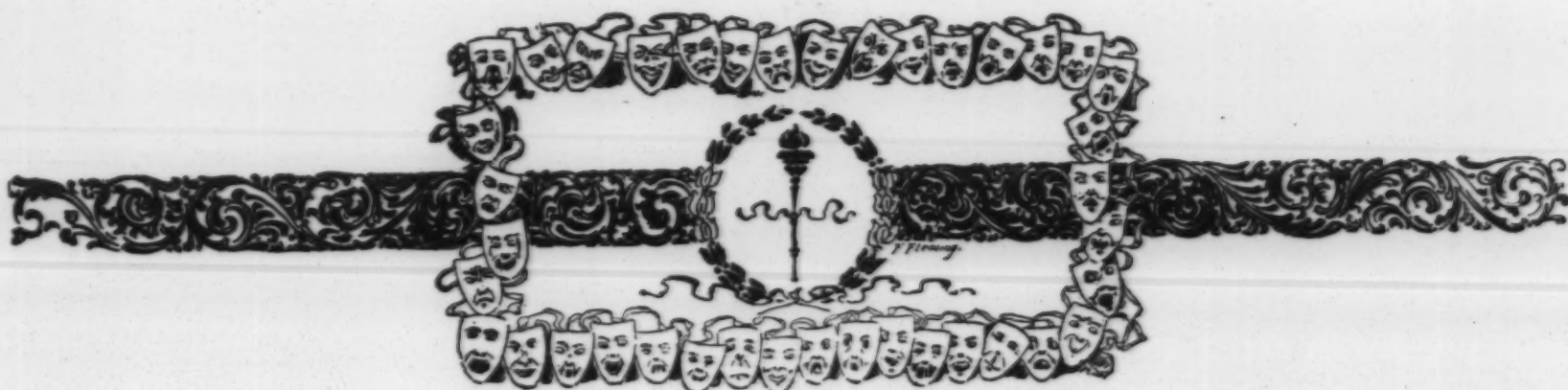
It would be wrong of me to overlook the enterprising city of Prague, in Austria, where Herr Tichy runs a fine theatre. Tichy is one of the best natured men in Europe. He is a hunchback, but his deformity does not seem to worry him in the least. He is very fond of good American acts and will book them, no matter what the salary may be. He is a confirmed poker player and will play with anybody that will sit across a table from him.

Tales are told of certain American performers who have won enough of Tichy's money to keep several wolves at a civil distance from their doors. It is said that in one night Tichy lost his theatre at poker and won it back before breakfast. Prague is an excellent town with which to break the journey from Berlin to Vienna or from Budapest to Berlin. Staley and Birbeck of the U. S. A. hold the record at Herr Tichy's for big business.

In conclusion I would suggest to all American performers to be very careful in signing contracts to see that they are not "slammed" on the money question. There are so many tricks that can be played in this way that it would take too long to specify them. The best plan is to insist that you must be paid in the coin of the country in which you happen to be playing. If you do not, you are sure to lose.

Every American vaudeville artist who has a specialty that he feels reasonably sure will interest and please the people of any country should make at least one tour of Europe. A year or two spent in this way will give him a chance to see what is going on in other parts of the world and will tend to broaden his mind and add wonderfully to his stock of knowledge. Travel is an education in itself, and no one who has a chance should fail to improve his education as much as possible.

HARRY HOUDINI.







GENE LUNESKA AS CONTRARY MARY IN BABES IN TOYLAND  
(A pupil of Ferdinand E. L. Torriani.)

## THE FAKIRS OF INDIA

THE Hindoo fakir presents an interesting study. During my recent trip around the world I spent several weeks in India and made it my special business to study the methods of the fakirs at close range. The old magician's saying—"the more you watch the less you see"—holds true, especially in India, as these strange men have their own way of diverting your attention, so that at times you find yourself watching the objects they want you to look at, instead of concentrating your mind on finding out how their tricks are done.

There are so many fakirs in India that it is a wonder how they all manage to make even a poor living. However, it does not take much to keep them, and most of them are quite well satisfied if they can keep their thin bodies and their souls from parting company. They usually gather in the court yards of the big hotels at which they know Americans and Europeans are stopping. They beat their odd drums in order to attract a crowd and never seem to mind how close the people gather on all sides. They always carry a bag, in which all of their paraphernalia is concealed. From this probably originated the expression "a bag of tricks." The most remarkable thing about these men is that they do all their tricks wearing only a breech cloth and a turban, and so have not the advantage of the long robes of a Ching Ling Foo or the capacious dress coat of our modern magicians for the purpose of "loading up."

They are nearly all young men, and while they are not all clever the majority of them have a trick or two that is likely to make the people stare with wide open eyes. The basket trick, which has often been done here by Herrmann and others, is very common and attracts but little attention. I watched the mango trick many times and, though the average spectator was astonished at the man or in which the plants grow in a few minutes, I know enough of magic to have seen the plan by which it is accomplished. I shall not go into details, because I do not believe in giving those tricks away. I must give those dark-skinned men credit for their great skill in manipulating their crude material so skillfully as to deceive even the most observant layman, and they richly deserve the coins that are thrown to them when they point with great pride to the full-sized bush that has apparently grown from a seed planted only a few minutes before. Many of these fakirs by long practice have trained the muscles of their throats to hold several marbles or stones, and they will allow any one to examine their mouths thoroughly, after which, with the utmost unconcern, they will produce the marbles one after another, to the great astonishment of the spectators.

Considering the small amount of baggage they carry and their scant attire, it is really wonderful to see the amount of stuff that they can produce apparently from nowhere. One of the best tricks I saw done was by a man in Calcutta, who tied a heavy stone on a string, one end of which was fastened to a button that he stuck in the corner of his eye. He swung the stone in circles, and even threw it from him with great force,

but the button remained in the eye all the time, although the strain must have been very great and the trick must have cost him many a weary hour of practice. On another occasion I saw a fakir take one-half of a coconut shell, fill it with water and place a small wooden duck in it. He then stood at a distance and spoke to the little duck, which obeyed his various commands as though it were alive and thoroughly trained. This trick puzzled me for a long time, as there seemed to be no communication between the man and his apparatus. However, I fathomed it at last, and when I knew how it was done it was, like most good tricks, as simple as A B C.

the average "horse" of one of our hypnotists about for mercy, and the fakir told me to do anything I pleased to assure myself that the man was really dead. I raised his eyelid and tapped his eyeball sharply with my finger, but not a muscle quivered and there was no sign that the man was anything but a corpse. As I stood there dumfounded the fakir gave a sign, the "subject" jumped up with a smile, did a somersault and disappeared. It was the best 50 cents' worth I ever got in the entertainment line.

In the town of Nowshir we visited the palace of a rajah, who for our special benefit sent for

facing the sky, apparently absorbed in prayer. When he gave the signal I unwound the scarf, and sure enough the vase had gone. This was one of the tricks that I could not reason out, and to this day I can give no explanation of how it was done.

The rope trick, in which a boy climbs a rope thrown into the air and disappears, has been written of so often that I shall not speak of it, except to say that I have seen it done several times and that it never failed to amaze the audience. While the tricks done by the Hindoo fakirs are remarkable, there is a great deal in the environment that makes them seem more wonderful than they really are. The same tricks done on a stage in a theatre would lose half of their charm.

My wife and I had many interesting experiences in India and have nothing but the pleasantest recollections of our stay in that country. We received many handsome presents from the dignitaries before whom we gave our entertainments, including the gorgeous costumes that appear in the accompanying picture, which were given us by the Maharajah Tumar Tagore. We also picked up hundreds of souvenirs, including samples of the paraphernalia used by the fakirs, whose tricks we enjoyed as thoroughly as the most unsophisticated "rube" that ever went to see a circus.

JULIUS ZANCIG.



The Zancigs in Indian Costume.

On special festival days they go to great pains to do something out of the ordinary. For instance, on one occasion I saw a man walk with a smiling face in his bare feet over a lot of red-hot stones that were heated in the presence of the crowd. When I expressed surprise at this my interpreter told me that he knew a fakir who would have a man die for me for one rupee (about 50 cents of our money). I thought this was cheap, so I invested. The fakir took me to his home and summoned a youth, whom he proceeded to hypnotize with many extravagant gestures. After a few minutes the "subject" gave a leap and a yell and fell at my feet, apparently lifeless. He stood tests that would have made

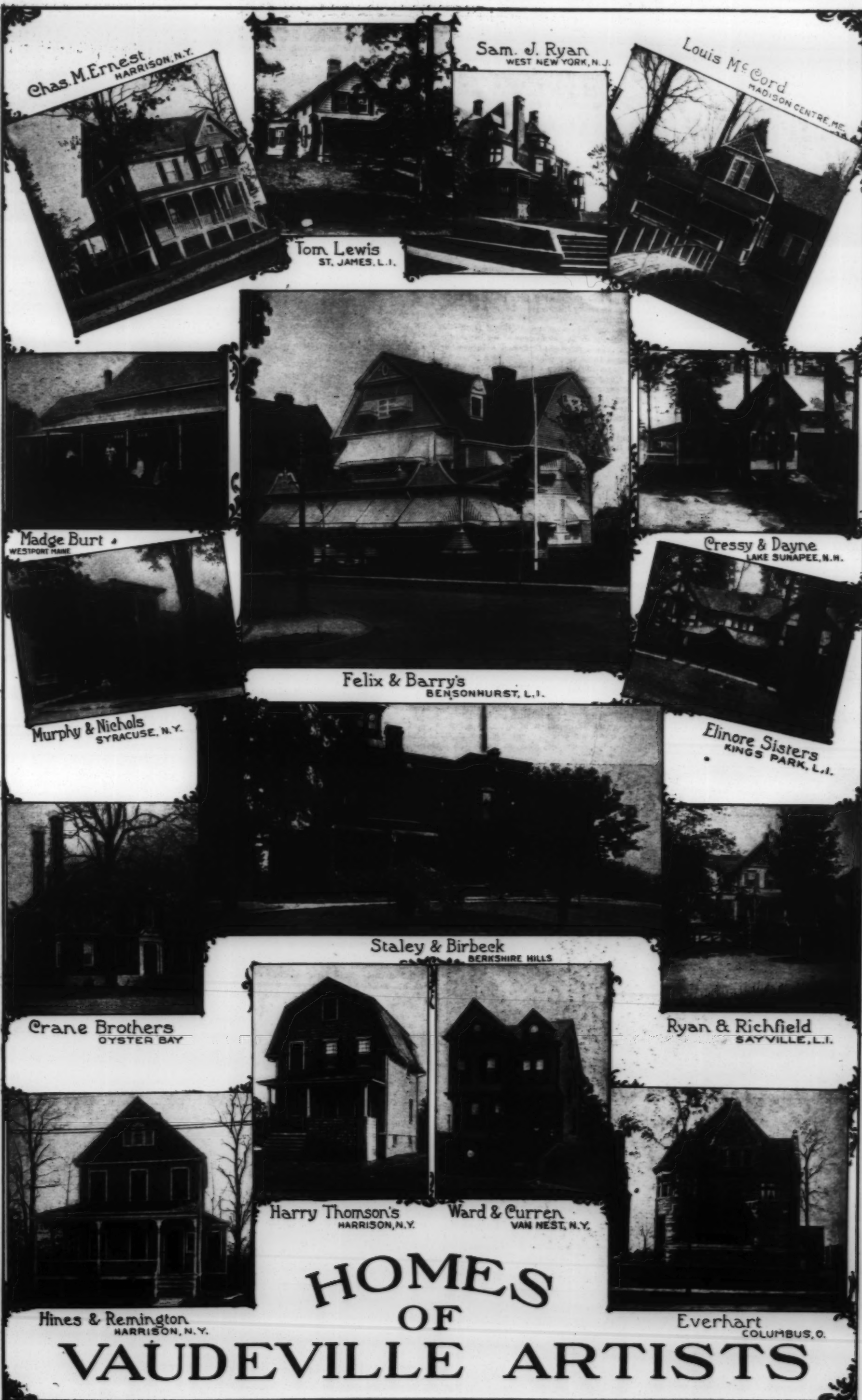
one of the most celebrated fakirs in the neighborhood and commanded him to do something out of the ordinary. He was an old man and very impressive looking, and after a few preliminaries he asked me what object in the room I should like to have disappear. There was a large vase about three feet high on a pedestal that was evidently an ornament of the room. I pointed to it and the fakir bowed, signifying that he was agreeable to my plan. He did not approach the vase, but summoned me to him and, taking his turban, which was made of a very long white scarf, from his head, asked me to wind it about the vase until it was completely covered. I did as requested and the old man stood at a window

### Ancient History

HERE is a quotation from Colley Cibber that sounds amusingly like a discussion of modern theatrical conditions in New York. It seems that the theatrical enterprises of London were then practically consolidated under one management:

"One only theatre being now in possession of the whole town, the united patentees imposed their own terms upon the actors, for the profits of acting were then divided into twenty shares, ten of which went to the proprietors and the other moiety to the principal actors in such subdivisions as their different merits might pretend to. These shares of the patentees were promiscuously sold out to money-making persons, called adventurers, who, though utterly ignorant of theatrical affairs, were still admitted to a proportionate vote in the management of them. All particular encouragements to actors were by them, of consequence, looked upon as so many sums deducted from their private dividends. While therefore the theatrical hive had so many drones in it, the laboring actors, sure, were under the highest discouragement, if not a direct state of oppression. Their hardship will at least appear in a much stronger light when compared to our later situation, who with scarce half their merit succeeded to be sharers under a patent upon five times easier conditions, for as they had but half the profits divided among ten or more of them, we had three-fourths of the whole profits divided among only three of us, and as they might be said to have ten task masters over them, we never had but one assistant manager joined with us, who, by the Crown's indulgence, was sometimes, too, of our own choosing."





Chas. M. Ernest  
HARRISON, N.Y.

Sam. J. Ryan  
WEST NEW YORK, N. J.

Louis McCord  
MADISON CENTRE, ME.

Tom Lewis  
ST. JAMES, L. I.

Madge Burt  
WESTPORT MAINE

Cressy & Dayne  
LAKE SUNAPEE, N. H.

Felix & Barry's  
BENSONHURST, L. I.

Murphy & Nichols  
SYRACUSE, N. Y.

Elinore Sisters  
KINGS PARK, L. I.

Staley & Birbeck  
BERKSHIRE HILLS

Crane Brothers  
OYSTER BAY

Ryan & Richfield  
SAYVILLE, L. I.

Harry Thomson's  
HARRISON, N. Y.

Ward & Curren  
VAN NEST, N. Y.

Hines & Remington  
HARRISON, N. Y.

Everhart  
COLUMBUS, O.

# HOMES OF VAUDEVILLE ARTISTS



## Marco Praga

**A**MONG the younger Italian dramatists one of the well known names is that of Marco Praga, although at present he is devoting but little time to play writing. He is President of the Society of Italian Authors. His father was a poet, but as the son frankly admits he has none of the poetic temperament. His plays are chiefly modern society dramas, the latest one, *The Crisis*, dealing with the problem as to whether a husband should or should not forgive his wife who has been false to him upon her repenting and pleading to be given another trial. In the end the husband and his more severe brother, who has been the one to discover

lecting all royalties or stated sums agreed upon for these plays, institutes lawsuits when necessary, takes all necessary steps to protect copyrights, to arrange for translations, and in short relieves the author of all worry about his plays.

Everything is admirably systematized, and at a moment's notice one can learn the name of any author's most recent play, whether or not it has been published, and all desired information. The attractive rooms of the club form an agreeable meeting place, whether for business or pleasure, and the walls are covered with autographed photographs of many celebrities, prominent among which is a large one of Gabriele D'Annunzio, with a most flattering dedication to his friend Marco Praga.

In a conversation with Praga last Summer he spoke of a recent visit from an American woman who had come introduced by a warm letter of recommendation from Tommaso Salvini, to make arrangements for the American rights of a number of plays by modern Italian dramatists. He expressed grave doubts as to the prospects for success upon our stage of Italian dramas, and when I pressed him for reasons gave an opinion which I afterwards found confirmed by others.

"I understand that what is demanded by the American public is an elaborate scenic production," he said. "In the modern Italian drama there is no call for this, nor is there an abundance of startling incident. They are rather studies of life."

The success of some adaptations from the French, of which I spoke, seemed no contradiction of this opinion to Praga. Rather he looked upon them as probably due to a craze for French plays. While too courteous to say so, he evidently had formed the opinion that the stage in America is childish in the extreme, that we share the liking of children for "pretty pictures" or gorgeous settings which startle or thrill with wonder. Nor does this opinion, whose truth or lack of truth may be left for others to ponder upon, arise from any exalted opinion of the Italian stage of to-day. In fact most Italians agree that new writers, new ideas are sadly needed, and one writer, Gerolamo Rovetta, in his drama, *Come le Foglie* (Like the Leaves), made a decided effort to break away from the imitation of the modern French drama too much affected by the majority of his fellow countrymen. The success this drama has met with in Italy since its production five years ago has been gratifying.

In connection with this statement of one who is familiar with the American stage only from hearsay and what he reads, it is interesting to recall the remarks printed recently of a cultured foreigner who visited this country in the early Autumn and who after a round of the New York theatres made almost the same comment.

"Are you all children in America? There is not a serious thought, not a suggestion of the intellectual in anything I have seen. If all is typical of your stage to-day, I predict there will be no dramatic art in America twenty years hence."

ELINE LATHROP.

## Irving's Last Play

Sir Henry Irving died at his hotel in Bradford, England, immediately after a performance of Tennyson's *Becket* at the Bradford Theatre. This drawing was made during his engagement at the London Lyceum and shows Maude Fealy in the role of Fair Rosamund, Sir Henry Irving

as Becket and Mrs. Cecil Raleigh as Queen Eleanor. It is interesting that Irving's last play should have been the tragedy of another great soul.

The last lines of Becket were: "Into Thy hands, O Lord, into Thy hands!"



Alfred Tennyson's Becket.

MARCO PRAGA.

the facts of the case, do forgive her. This play was produced with success at Turin last October. Other plays are *The Lover*, *The Heir*, *The Friend*, *The Ideal Wife*, *The Virgin*, *Alleluja*, and he has also published two novels, "The Blonde" and "Stories of the Stage."

Praga's time is now almost entirely taken up with business, for, as said, he is the president of the Society of Authors, which has headquarters in an attractive suite of rooms on the Corso in Milan. This society attends to all the business affairs of its members, who are almost all the writers and dramatists of Italy. All contracts with managers for plays are made through the Society, it assumes the responsibility of col-

## Tommaso Salvini

**I**N spite of frequent rumors to the contrary, it is doubtful if the veteran Italian tragedian, Tommaso Salvini, will ever again be seen on the stage. He remarked three years ago, at

the time when he was giving performances in a few of the large cities of Italy, notably in Naples, where his every appearance was greeted with the overwhelming applause which the im-

pulsive Neapolitans do not hesitate to bestow when pleased with the same liberality as himself and abuse when displeased, that his only object in consenting to return to the stage was that he might further his son's career. In his son, Gustavo, he takes the greatest interest, and went to Bologna last Summer merely to be present at his performances in that city. On more than one occasion, when his presence in the audience was discovered, the father was forced to join his son on the stage, while the audience rose to acclaim him. But all this, however gratifying, does not tempt Tommaso Salvini to return to the scene of his triumphs, nor is this solely due to the actor's advanced age. He is still a vigorous, hearty man, with a firm hand-clasp, a rich and melodious voice. He is, as he does not hesitate to say, thoroughly tired of the stage.

Salvini's chief interest now lies in his vineyards on the estate which he owns near Florence, in which city he lives. To any visitor who will talk to him of these he is most responsive and will converse at length upon the subject of the wines made from his own vines, but he is averse to turning the conversation upon the stage and affairs connected therewith.

However, to an intimate friend not long ago he narrated the following occurrence which befell him some years ago: He was at the height of his fame, when one day, while staying in Naples, he received a note from a nobleman of that city whose family was of the oldest asking if Salvini would call upon him, or if he, the nobleman, should call himself. Salvini replied, stating the hour at which he would call, and was duly received. After various compliments had been extended the nobleman came to the point and announced the object of his request.

"I have a son," said he, "who is troubled by most painful shyness. He has no self-possession, no address. This troubles me greatly, and I wish to beg you to take him as a pupil and see if you cannot help him to overcome these defects. You may name your terms."

The amazed Salvini replied that he had never taken pupils or attempted such instruction, and should hardly know how to proceed, but the father literally would not take "No" for an answer, and finally Salvini promised that if the young fellow would come to him he would see what could be done, but as this seemed quite unlike anything to be claimed as lessons he refused to take any money compensation. Accordingly, for some time the young man appeared at Salvini's residence; the actor made him read aloud and declaim, to give him confidence in the sound of his voice; sought to improve his carriage, even took him about with him, and led him into discussions. After a time, when these lessons came to an end, the young man's father wrote a note expressing his great satisfaction and delight at the improvement he saw in his son, and concluded by stating that he was sending the actor a present as a token of his gratitude and esteem. There was much speculation among Salvini's friends as to what this present would be. The nobleman was known to be very wealthy, and many and various were the gifts suggested as suitable under the circumstances. In time it arrived, and to the amazement of all was found to consist of a dozen chickens from the nobleman's country estate nearby.

ELINE LATHROP.

## A Stage Elephant

**W**E are apt to have an idea that theatrical animals are modern inventions not dating much further back than the wonderful cow in *The Wizard of Oz*. Here is at least one story of a dramatic beast—an elephant, by the way—that appeared in Timour the Tartar far back in the dawn of the nineteenth century. It is told as written down by the original narrator:

"Among the theatrical properties was an admirably shaped figure of a colossal elephant. In each leg was placed a boy whose movements were carefully contrived to imitate the action of the real animal. Immediately after its introduction on the scene and while *Blue Beard*, the ungallant slayer of female beauty, was fretting and ranting on his back, the under prompter ran into the green room, seeking for the manager, with the utmost consternation displayed in his features. On finding him he dolefully exclaimed: 'Oh, Lord, sir! The right leg of the elephant has got blind drunk and is boxing on the stage with the left, which is fast asleep all the while, dreaming about nothing at all, at all, and Mr. Abomilique does not know what to do with the beast.' 'Return instantly,' exclaimed the mimic monarch, 'discharge the two forelegs and put the hind ones in their place.'"



Shakespeare's Globe Theatre, Benelux.

## The Matinee Girl's Aspiration

**O**f all her myriad favorite plays,  
Lucinda loves Camille the best;  
Bernhardt's she's seen, and Netherland's,  
Dora's, Modjeska's and the rest;  
Some merit she accords each one,  
But for perfection sighs Lucinda,  
She longs to walk the boards herself  
And play a "really great" Camille.

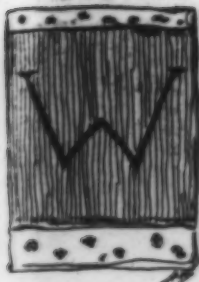
And Hamlet, many a time and oft,  
Had cleft her gentle heart in twain;  
Sothern and Skinner she's compared  
With all the famous varied train;  
She loves them all. But, truth to tell,  
The mild, retiring, sweet Lucinda  
Would like to don the sable robe  
And play the greatest Hamlet yet.

MARY KARR.

Tommaso Salvini Making Up as Othello.



# THE THEATRE IN SIBERIA



WHEN one considers the subject of the theatre in Siberia one remembers a rather singular Russian saying: "Kak jlan bes grandopera i bebec?" (What is life without grand opera and babies?) This has a magnificent meaning. It reveals at once the Russian's love of the theatre and of his home life. Here we have the two extremes—the outdoor love of pleasure and the indoor love of home; paternal affection, albeit it must be said that a couple many Russians in their home life right loyally imitate some Anglo-Americans in exercising the peculiar forceful eloquence of the poker and tongue on their wives.

This is the first time, it is believed, that an attempt has ever been made in print to give some idea of what the theatre is like in Siberia. Its status has been described in most other countries of the globe—but Siberia, never! Nor do I profess, as an outsider, to be able to do justice to the subject. My work in the great far, far

one company a year would dare make the trip. Local companies kept pretty much to their own guberni. The expense of the old sledge travel and the hardships met its counterpart in enhanced prices for the performances which it was not in the means of the Siberians to pay more than once or twice; and by the time the company had traversed Siberia and pulled up their last play town, Vladivostok, the opinion all around would be that the game was not worth the candle. Some companies would "bust" ere but half way across Siberia—get stranded in the midst of the land of dreadful distances, and have to be helped back to Europe with local aid. One company many years ago had their sledges attacked by a pack of wolves while traveling through the desolate winter forests, and all perished. All that was found to tell of the tragedy were some of the half devoured remains of members of the troupe.

From Vladivostok the company would return by one of the Russian steamers to Odessa, but none would sign for another tour of Siberia. One experience was enough. The rigorous hardships of the trip would mentally unbalance some. Yet year after year more ambitious troupes would

Government would allow them to have, for it can hardly be expected that any Nefski-prospecter desires to see a revolutionary party rising in Siberia. I could judge alone of the intellectuality of these exiles when noting the names of some authors in their bookcases—Donizetti, Saint-Saëns, Hugo and the usual "crowd of others." The exiles being the real classes of culture in Siberia and obliged to turn to something to earn a living, their aid was often invaluable to the roaming players for the production of scenery. In the pre-railroad days it was, as can be imagined, too costly and impracticable to transport scenery from European Russia by sledges, when the rolled up canvas scenery would become so affected by the intense cold as to become brittle and on opening out would crack and fall asunder like perished rubber hose. Here the opportunity of the exile having some knowledge of the brush in him would come in handy earning him a little money.

The Siberians have a rather peculiar name for grand opera music. They call it *Mejdu-narod-sia*, literally meaning "between nations music." What they mean to say is international music, because the music becomes familiar among all nations. So that when a Russian music seller in Moscow or St. Petersburg receives an order from Siberia for a collection of international morceaux he knows that only excerpts from *La Preciosa* or *La Favorita* or *Mignon* or *Rigoletto* and the thousand and one other such need be sent.

Theatre warming in Siberia through the icy grip of the polar winter months is absolutely

efficient. My marvel was how the Russians could stand so much heat. The result in actual warmth is due to the elaborate provision of wood-burning furnaces, brick heat-conducting flues in plenty, and almost perfect heat and insulation—to keep the heat in and the cold out.

Smoking—cigars and cigarettes—goes on from beginning to end of every performance. The *Barinas* and *Senoritas* (wives and young women) are just as bad as the men, smoking luxurious Habanas and the fragrant cigarettes of Stamboul. In fact, they seem to make the theatre a display ground for two things—their furs and the ruble-piece *superbas*, *perfectas* and *capitas didas* of the tropical American republics. A pall of cigar smoke will gather in the centre and hag the chandeliers, interfering seriously with the view from the democratic tiers way up and back. Yet there is a big placard on each side of the proscenium:

GULKA KIPIT.

(pronounced *gula kard*, literally, "No must smoke"), staring the audience in the face, placed there by the local insurance company, the director of which and his wife are in one of the loges, smoking.

I compared, for consistency, his action to that of the Spanish benevolent *capitosa*, who periodically gave great bull fighting entertainments in aid of the funds of the national society for the prevention of cruelty to animals!

L. LODIAN.

Author of "Musical Siberia," "Literary Siberia," etc.



Tomsk Theatre, Siberia.

northland was solely identified with the then-constructing trans-Siberian railroad, so that what is related here are only the observations of a worker sojourning in the country and in Russia for a couple of years. Still, the ground covered was comprehensive—from the Pacific overland to Poland.

The biggest opera house in Siberia is the new million ruble theatre at Irkutsk, considered the capital of and in the heart of north central Siberia-Asia. It is a really elegant red brick structure, reminding one, on a small scale, of the Milan Scala and the Buenos Ayres Politeama. It was not quite completed during my visit to Irkutsk, which extended, due to waiting for baggage to arrive, through a couple of months. However, the architect took me through every ramification of the structure and pointed out all modern devices installed as current in the chief European theatres. These improvements resulted from the combined work of a select commission of inquiry which visited the principal continental opera houses.

Irkutsk is a town of about 65,000 inhabitants, composed mainly of the convicted criminal and unconvicted criminal classes. Irkutsk has only two classes of society—those who have been convicted and those who ought to have been. It stands to reason that a million ruble theatre for a 65,000 population town—and only a dirty big village at that—is going to dip into the guberni, or state, purse for wherewithal to exist. It is the proverbial elephant from the start, especially as more than one-half of the audience would be composed of free ticketers. As usual, the *usiks* and the struggling *chioresniks* (middle classes) have to foot the total expense in the long run. Herewith is a photograph of the palatial theatre at Tomsk, 1,500 miles from the European border.

Grand opera—naturally produced on a modest scale which would be considered far from grand by Unter den Linden or Boulevard des Italiens critics—is most successful in Siberia. Tragedy has been tried, but so often proved a financial tragedy to its sponsors that it is left severely alone. The Siberian and Russian folks of means who have traveled prefer the high grade works of Wagner, Verdi, Auber, Thomas, Gounod, Meyerbeer, Rossini, Mascagni, et al., and are very fond of a Spanish masterpiece, *La Gran Via*. It is not known, and I hereby make it known in Western print for the first time, that the Russians have named their trans-Siberian railroad, the longest railroad on earth, after the famed opera of Espagna, in that they popularly call it the *Gran Via*. True, it is not official. Neither is the "Busy Bee Route," nor the "Big Four" nor the "Clam and Oyster" (C. & O.). It's enough to make its author turn in his grave with pride. (He died in Cadix in 1888.) His *Gran Via* and another author's *La Novia Electa* (The Bride Elect) are the only two Spanish works which have obtained a hold in the regions of Tolstol.

Theatrical companies nowadays jumping the Siberian states (or guberni, as they call them there) have, now that the through transsiberian railroad is completed, all poetry compared to the rough and tough tumble of the sledging transport of a decade ago. I saw a deal of that, but as an outsider. The cold was sometimes so intense—fifty to fifty-five degrees of cold Centigrade, that companies have been stalled at the posting station villages between the remote towns for three days or more, simply not daring to proceed. For what would their chances of surviving be in case of a break down in such rigorous climate, a score or more miles from help? Although each individual of the troupe would be clothed in a mass of furs so weighty as to almost impede his walking the short distance from sledge to station for meals, still he would suffer from perishing cold and exposure.

These traveling companies were made up as a venture in Moscow and St. Petersburg, but only

start out, hoping to do better, and always winding up with the same tale—successful failure.

Such is a glimpse of the old traveling days in Siberia. To-day each company has its railroad car, and I have no doubt that modern Siberia is at present having a plethora of itinerant histrionians at cut rates (like another country).

All plays are in the Russian language. No foreign troupe has ever ventured across Siberia, although I believe some day in the near future this will occur and result in somebody getting his fingers burned. It is true that a little over a decade ago an Australian company, after playing Sullivan's works at Hong Kong and Shanghai, passed by Japan and up to Vladivostok for a week's entertainment. It was, of course, in English. The experiment was never repeated, and their rendering of *The Mikado* at Shanghai so incensed the Japanese spectators that they deemed it discreet to avoid the land of the yellow nigger peril.

When you sit listening to a play in Russian, not knowing the language, its chief characteristic is the—to you—utter unintelligibility of the speeches. You cannot catch on to a single phrase. If ever there was a time when you are disposed to exclaim: "It's all Greek to me," 'tis then. To follow even a French or Italian play understandingly you must be quite fluent in the language, but even if you are not you can here and there grasp certain sentences. With Russian it is different. You feel that you are not listening to a language of civilization, and that it might very conveniently be "improved" off the face of the earth. The Russian language sounds quite hard—I shall not say harshly—to the stranger's ear. It is not musical; it is not disagreeable. It is immensely superior in tone to the disgusting gutturals of the Low German, or the sing-song whines of some Portuguese foot-lighters, or the cantankerous tin-whistle, set-your-teeth-on-edge shout accent of the ignorant New Englander, or the old-woman, piping nasal snarl of the low bred Southerner.

Theatres in towns like Irkutsk, Tomsk, Krasnoyarsk and Vladivostok are lighted. In all the minor places they have to be content with kerosene illumination. The curtain rises with the ugly and grotesque thump! thump! thump!—blows which render the Paris stage ridiculous to the stranger. An "old institution," I know, but "it would be best to quit this blackguardism" in presence of a refined play. Fortunately, few other nations ape the French "monkey act."

Performances begin at eight or eight-thirty; carriage—no, sledge—at eleven. There is no long drawn out wearisomeness—prolonged *relaches* as practiced in many temperate and subtropical zone countries. Of ten drinking there is some between the acts. Prices range from fifty kopeks to five rubles. The former is as much as the average Siberian (he is always poor) can master, and it means to him what \$2 would to an American artisan.

One week is the average life of a play, if continued. Sunday is invariably the first night of a new production. The orchestra is indifferent and the best impression I ever had of one performance after a couple of years of harassing constructive work in the Mexican Sierras, the Australian Alps, the Indian Himalayas and the Eastern and Central Siberian mountains without having seen the interior of a theatre was on entering the theatre at Irkutsk. Central Siberia, and hearing the tuning up of the violin orchestra ere the curtain rose on Norma. How sweet and consoling was that brief tuning up! Oftentimes the music is of the brass band type, fit only for the street, but then the Siberian likes to have a noise for his money.

Local theatrical companies are largely recruited from the exiles, those being the elite of Siberia (the official classes, of course, not excepted). Many of them have had their libraries forwarded from Europe or as much as the

## Dixey's Home

FROM the fever of carousals,  
From the whirl of dissipations  
Where the brains of men are blunted by  
Wild pleasure's poisoned wine,  
I came with wearied spirit to the freshness of  
creation  
To the hill top home of Dixey,  
Where sweet Nature reigns divine.

From the clamor of the city,  
From the glitter and the rattle,  
From the snarling and the struggling of contention for a bone,  
To the blessedness of forests,  
To the peace of fields and cattle,  
Where the fainting soul communes with God  
and Nature all alone.

There the Idol of the people,  
Prince of this our generation,  
Whose kind smile and charm and art and grace,  
The music of whose words  
Will never be forgotten in the mem'ry of a nation,  
Meditating, through the woodlands waddlers,  
listening to the birds.

In a home antique and hallowed,  
Blessed by smiling adoration,  
Worshiped by his wife and children 'mid quaint  
relics of the past;  
Gems of pen and brush and palette,  
Echoes from each age and nation,  
He is thronged up at Wassail, where the hills  
and skies are massed.

'Twas a glimpse that I shall treasure  
As I wander back in wonder  
To the solitude of crowds where pleasure seekers  
vainly roam,  
Though the world of his bright genius  
May have had full, merry measure,  
They have only seen the actor;  
I have seen the man at home.  
P. S.—He also has a telephone.

J. C. NUGENT.

## Pipe Thoughts

"Dum vivo fumo."

THE price of exclusiveness—loneliness. Freedom? Swing your arms freely so long as you don't strike other swinging arms.

It is all right to make epigrams so long as you do not make an epigram of your life.

Kisses are the skirmishers in the battle of love.

Love and music are the only universal languages.

Consolation for a thin man—the nearer the bone the sweeter the meat.

'Twould be easier to forget if one did not regret.

It is an east wind that blows nobody any good.

If you haven't faith in yourself you won't have it in others.

No one has the right to tread on the toes of another's belief.

The merely pretty shall be doubly damned.

Better tell a brutal truth than an inartistic lie.

Love should be the chaperon of passion.

A two-edged sword is all right so long as you have hold of the handle.

If you find a woman after your own heart, why let her have it.

The healthy smoker—the man behind the pipe.

ERROLL DUNBAR.

## My Lady or My Lady Nicotine?

THEY'VE sent him a stock of choice cigars—

Havanas enough for a host of stars!

His favorite blend of the fragrant "weed"

(More than he's likely now to need!)

Tobacco jars to jostle in rows

Of droll designs, from friends or foes!

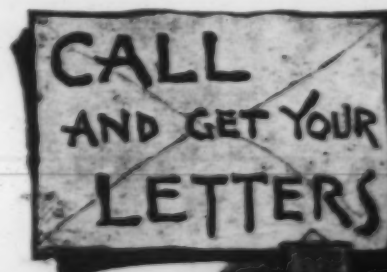
Plenty of pipes—a proud array!

And racks enough to fill a dray!

But listen—alas, ye friendly folk!—

He's promised "the lady" not to smoke!

ROBERT FINLY.



## PETER.

This is the season of the year  
When actor folk from far and near  
Receive their mail with kindly cheer  
From Peter.

He meets the actress with a smile,  
And jollies her along the while;  
He hands her letters from his pile,  
Does Peter.

Who knows where all the soubrettes  
dwell,  
And keeps their little secrets well;—  
Won't even their addresses tell?  
Why, Peter.

Who learns to know expressions well,  
Can moneyed letters almost smell,  
And when none comes "just feels  
like—well?"  
Dear Peter.

And when the Summer season's past,  
Who knows them all in every cast,  
And gets his little good-bye last?  
'Tis Peter.

Who is it gets the gladsome hand,  
The pleasant "mit" without demand—  
Who'll some day "with the angels  
stand?"  
Saint Peter!





Photo by Lewis, Oshkosh.  
ISABELLE TURNER.



Photo by Baker, Columbus, O.  
SELMA HERMAN.



Photo by Klein and Guttenschein, Milwaukee.  
JAMES KYRLE MACCURDY.



HARRY LEIGHTON.



JANE DORE.



Photo by Armstrong, Boston, Mass.  
KATHERINE ROBBER.



LILLIAN MAY WHITE.



Photo by Gutekunst, Phila.  
HARRY B. WALTHALL.



CHARLES A. McGRATH.



DELLA PRINGLE.



## The Matinee Girl

MERRY CHRISTMAS!

**M**I know how you will receive the wish, player friends—with lifted eyebrows, perhaps with hands extended palms upward—but the wish is repeated: Merry Christmas!

"We," you say, "have no Christmas." And so it would at first thought seem. Lillian Russell says that although she has ordered and paid for Christmas trees for twenty years she has never seen the trees until December 26th, and a very unsatisfying sight it was—the denuded, wraith-like splendor of a tree shorn of its gifts.

"Two performances a day," I hear you say, "and yet she wishes us a merry Christmas." Of course I do. Merry Christmas!

Make your Christmas. Take it. If you must play to others who are celebrating their Christmas on Dec. 25, celebrate your own on a Sunday before or after. Insist upon it. It is one of your inalienable rights. See to it that you have a Christmas hour, if not a Christmas day. Celebrate it if only by eating a cold turkey leg on a day coach on your way through Oklahoma. It's the spirit that counts. Perhaps this has been an off season and you haven't been able to put aside anything for the Christmas fund. Stationery is cheap. Write letters to those for whom you are wishing merry Christmas. What if you have no embossed, quarter-inch thick correspondence cards in your traveling bag. Better manilla paper and a blunt lead pencil than repinings or the silence of forgetfulness. It's the spirit that counts. I saw a girl read a scrawled letter written under circumstances such as these; saw her tears of joy drop upon the irregular handwriting that coasted zigzag across the rough sheet of paper with every lurch of the train, saw her kiss the cheap envelope that held it, and tuck it away in a sacred spot. The letter transfigured the girl's face and the girl's world, for it was an olive branch stretching across a sullen silence of a year and across two thousand miles of space. We have all seen gifts received dubiously. They may have been misfits as regards the taste or the ability to reciprocate of the person who received them. Whatever the personal and private reasons, gifts are unwelcome sometimes; letters bearing the spirit of Christmas, never.

Don't turn your back upon Christmas. Don't harden your heart against it. It is a season of sentiment, when hearts are the fashion. It is a carnival time—the one day of the year when without being pecked at by daws you may wear your heart upon your sleeve. The custom of exchanging gifts on Christmas is slowly going out, except in families where there are little ones. Every holiday season shows a diminution of gift giving among adults. Friends who are generous and thoughtful throughout the year may allow the last week of the year to pass without gift sending and without fear of being misunderstood. They are the advance guard of the no Christmas gift army, advocates of gift giving when the heart prompts, but limiting it to no season, and escaping with life and limb and temper the unspeakable crush of the shops in December.

But the beautiful spirit of Christmas, the excursion of memory around the zone of friendship, the ardent hope that the season will be one of renewal and joy for John and Maggie and Neil and George is recreating.

Wherever you may be playing on Christmas celebrate it in spirit. Reflect, if you feel a tugging at your heart strings—that is the first symptom of acute nostalgia—that while it might be pleasant to sit beside the hickory or gas logs of your own fireside, that the legend "out of an engagement" dancing before your brain might diminish your joy. Wherever we are it is liable to be a better place than, all things considered, where we might be. So on that two-performances-a-day event that you deem it ironical to call a national holiday compare your gloom with that of the broken season or the season whose engagementlessness was not once broken. Of those kinds of torture, which is the less?

Perhaps that is a question to be answered differently, according to temperament; but I submit to actors whether the purgatory of homesickness is as deep as the hell of despondency of self-sickness?

In the isolation of joy or sorrow our hearts turn to those we love as a flower to the sun. In the great national joy-time, then, even though it be a work-time, even a drudge-time for you, try telepathizing your loved ones with cheerful messages. At least it will amuse you. It can't harm the friends, and the Christmas to which actors think themselves aliens will pass the sooner. And, incident to the day, try to infuse into your work an appreciation that to those in front your acting is a part of their holiday. Merge in the ocean of humanity that little drop, yourself, for a day. Do this wholly, and I promise you that your Christmas will be a merry one.

At Hartford recently Bud Woodthorpe secured a carriage to take Miss Viola Allen and her father, Mr. C. Leslie Allen, to the station. It chanced that the equipage sent them was the finest in all Hartford, kept exclusively to convey wealthy bridal couples to and from the train and about the city.

Bud gazed smilingly at the glittering harness and sank back with a sigh upon the elderdown cushions. "If this keeps on," he said, "I'll have the gout."

Nat Goodwin's Uncle Bob is a Boston character who is doorknocker at the Colonial Theatre. His hobbies are wrestling and long stories, the points of which are not always discernible. Once Nat's father, who is a serious-visaged, venerable person who accumulated a snug fortune in real estate, concluded that he was tired of hearing Uncle Bob boast of his might as a wrestler. Almost simultaneously with this accession of weariness an innocent looking person who professed to be a sea captain invited Uncle Bob to wrestle with him. After one round Uncle Bob rose dizzily and stared at the human catapult. "Where'd you come from?" he demanded. "Did the old man send you?" The innocent looking person denied knowing "the old man," and Nat's progenitor disclaimed any knowledge of the alleged sea captain, but Uncle has never since boasted of his wrestling record at home. Of one small vice no one has yet cured him. That is the habit of

the long, unfunny story, ending always with "You want to know where Nat gets his comedy, eh?" and a conscious blush.

On the Rialto they are debiting Maxine Elliott with this story, though I am sure the stately Maxine wouldn't say such an ill-natured thing. It is well known that the present and former husband of a New York leading woman are both starring on Broadway this Winter. One dull week recently some players were discussing the dearth of anything in orchestra seats more lucrative than chronic deadheads.

"Yes," a female star is reported to have said, "no one is doing any business except —'s husbands."

From Denver a friend, whose name and work are familiar to many playgoers, writes me that this column named Neil Moran as the composer

## Players in Business

**T**HE layman is apt to have an idea that the actor or actress is necessarily devoid of the most rudimentary "horse sense." With all due respect to equine intelligence, many professional people, even in business affairs, have proved themselves the possessors of very astute foresight. Because the life of an actor makes economy a difficult as well as an irksome thing it does not follow that all members of the profession have always lacked the money-making genius. All actors have not been driven onto the stage because they were "practical failures" and some of them have continued their business interests while performing.

Daniel Bandmann invested his earnings in ranching properties so judiciously that he was able to abandon the profession and live at his ease. Thomas Wise owns a profitable poultry farm up on the Harlem road which nets a yearly

Perhaps the most successful real estate investor among player folk was Sol Smith Russell, who left an unusually large fortune, accumulated in Western land deals. At first he had little capital, but as his professional returns increased he was able to continue his speculation on a much greater scale. Unlike most plungers, his anticipations were realized to such an extent that ultimately he became about the wealthiest member of the profession.

Almost as many actresses as actors have outside occupations or investments. Elsie de Wolfe is a decorator and is intrusted with such orders as the decorations for the new Colony Club house on Madison Avenue. She has long been an authority on antique furniture. Annie Irish conducts a remunerative lodging house for professional people. Sallie Williams is the proprietor of a hat shop, and May Irwin has been another of the theatrical "stars" to make a good thing out of real estate. Estelle Clayton, for several



Photo by Gehrig, Chicago, Ill.

WILLIAM MACAULEY.

of "Hiawatha." Oh, bad, bad printer, who is absent! At any rate, we meant Neil Moret. Neil Moran is an excellent character actor with The College Widow. Thank you.

Herbert Gresham, who stage-manages The White Cat, was laboring at a rehearsal of Spangies. Three girls at the left back troubled him. They were limp. They were wooden. They were as responsive as a doll drained of its last grain of sawdust. He stopped the rehearsal, pointed at them and groaned:

"Where did you come from?"  
"We are from The White Cat," they answered.

## Mutual

THE ACTOR: Did you see my performance last night?  
THE MANAGER: Yes; let's drown our sorrows together.

income in coin of the realm and blue ribbons. Arthur Forrest leases a number of flats on the upper West Side and manages to make them pay a revenue that is decidedly worth while. James Stoddard had a less fortunate experiment when he undertook fruit farming. Once upon a time Eddie Foy received a regular salary for booming a Western mineral water, and Joseph Wheelock used to make as much out of some cottages he rented at Navesink Beach as from his professional efforts. George Clark has combined real estate and acting for years. Charles Ross and Mabel Fenton, his wife, have a prosperous restaurant on the Jersey coast, and Eugene O'Rourke has opened a restaurant on Forty-fourth street, in the heart of New York City. Harmon J. Wolfe used to suffer from rheumatism and now sells the remedy that finally cured him. Both George Fortescue and Amelia Summerville have been similarly successful with the anti-fat formulas with which they claim to have reduced their own superfluous avoirdupois.

years has kept a well-known boarding house, and Mary Silvie, after retiring from Daly's, bought out a number of small restaurants. Raymond Hitchcock is part owner in a cigarette factory, and Jameson Lee Finney has the interest of a silent partner in a fashionable tailoring establishment on Fifth Avenue. George C. Boniface and his wife are the principal shareholders in a concern that sells Mrs. Boniface's invention to keep milk cool and fresh for infants and invalids. Charles Stevenson earns a comfortable income as agent in the United States for a popular brand of champagne.

Among the famous operatic singers this same shrewd business instinct is apparently still more common. Madame Sembrich owns the greatest art printing factory in Germany. Jean La-salle has a cement factory in Paris, Thomas Salignac has a vineyard in southern France, and Aloys Burgstatter controls a large dairy in the Bavarian Tyrol, the products of which are famous throughout Switzerland.



# THE NEW YORK DRAMATIC MIRROR

## THE B. F. KEITH CIRCUIT.

The B. F. Keith Circuit has spread all over the world and an artist, even in the farthest corner of the globe, is offered a Keith contract known as the Keith contract, and as such gold. The booking is made in the St. James Building, with F. E. Remick and S. K. Hodgson as booking managers. Mr. Remick is their able lieutenant, and with these expert men in control the circuit is assured of having the best bills the market affords. Business is now being made for next season and all applications are directed to communicate with Mr. Remick, who will give their applications the consideration. The circuit now comprises the following theatres: Keith's Theatre, Boston; Keith's Theatre, Portland; Keith's Theatre, Providence; Keith's Theatre, Portland; Keith's Theatre, Lowell; Keith's Theatre, New York; Keith's New Theatre, Philadelphia;

unless it is reasonably sure of hitting the popular fancy. Mr. Remick is a shining example of what attention to business can accomplish. He is an indefatigable worker and has imbued his lieutenants with the spirit that has made his success. "Hustle" is the Remick watchword, and the offices of the firm are the busiest places imaginable. The leading most writers of the day are under contract with Mr. Remick and they are always on hand to demonstrate the superiority of their compositions for the benefit of singers who are in search of novelties. The executive offices of the firm are in Detroit, but the great volume of the business is done at the New York office, which is at 45 West Twenty-eighth Street, of which F. E. Belcher is in charge. Moss Gumble, who has a very large acquaintance in the profession, is the general manager of the professional department and has been uncommonly successful in placing the publications of the firm with the best companies and

by William T. Francis and Max Hoffman. A special feature of the play will be a song called "The Stars of Other Days," written and composed by Barney Fagan, in which Mr. Hallen, for the first time in ten years, will introduce styles of dancing suggested by

He is a great pet of the children who are taken to the vaudiville theatres where he is billed, in large numbers, and the youngsters invariably show the greatest interest while little "Buster" is on the stage.



MARIE GLAZIER.



ARTHUR DUNN.

Keith's Prospect Theatre, Cleveland; Keith's Royal Princess Theatre, London; Harry Davis' Grand Opera House, Pittsburgh; Cato Theatre, Fall River; Chase's Theatre, Washington; Kernan's Maryland Theatre, Baltimore; Shen's Garden Theatre, Buffalo; Shen's Theatre, Toronto; Cook Opera House, Rochester; Moore's Temple Theatre, Detroit; Portland Theatre, Portland; Park Theatre, Worcester; Grand Opera House, Syracuse; Colonial Theatre, Lawrence; and the Lowell Opera House, Lowell. It is possible that the circuit may be even further extended next season.

## JEROME H. REMICK AND COMPANY.

Jerome H. Remick and Company have published so many successful songs and pieces of instrumental music during the past few seasons, that a list of them would take up several columns of this Mirror. "Hawatha," "Nedella," "My Irish Molly O," "In the Shade of the Old Apple Tree," "Narajo" and hundreds of other songs have been published by this house, the managers of which exercise such a careful supervision of all manuscripts that no song is allowed to go out

vocalists. Homer Howard manages the Chicago office. The firm has in preparation a number of surprises for the coming season, and it is expected that the new record of the past will be left completely in the shade.

## FREDERICK HALLEN AND MOLLIE FULLER.

Frederick Hallen and Mollie Fuller have found vaudeville so congenial that they have followed that line of work faithfully for the past seven years with unvarying success. Unlike many other players, who stick to one successful sketch until it is worn threadbare, they have made it a rule to offer something new as often as they can find a good vehicle. Good one-act comedies are hard to get, but Mr. Hallen and Miss Fuller have been very fortunate in this regard, having produced in succession A Fair Exchange, by Leander Richardson; His Wife's Hero and Election Betts, both by George M. Cohan, and A Desperate Pair and The Sleep Walker, by Herbert Hall Winslow. They have found Mr. Winslow's work an satisfactory that they have just secured a new sketch from his pen, called A Morning Plunge, with music



ED F. REYNARD.

the title of the song. Mr. Hallen carries the entire production, using special costumes and properties, and has taken the precaution of copyrighting the entire sketch, in which many novelties are introduced.

## RICE AND PREVOST.

Good clowning is appreciated all over the world, and one of the leading clowns of the world is James Rice, of Rice and Prevost, who are continuing to make life less a burden for thousands of theatregoers every week. As a proof of their popularity in New York they have already signed contracts to appear all of next Summer at Hammerstein's Paradise Garden, this being the fourth consecutive season that they have filled a similar engagement. Last year they went to Paris and turned the heads of those who wear crowns and those who do not by their amusing antics. They might have remained in Europe indefinitely, but they prefer their own country and are

## DELLA FOX.

Della Fox, after several seasons of success as a star in comic opera and musical comedy, is now in vaudeville to stay, and the favor with which she has been received proves that she has a strong hold upon the affections of the theatregoers. She is being skilfully managed by Jack Levy, whose offices are at 140 West Forty-second Street, and he has her time booked solid until April 23, 1908, in the best houses. Miss Fox has proven one of the best drawing cards of the season, and wherever she has played, crowded houses have been the rule.

## FRANCES GOLDEN.

Frances Golden, who is pictured as she appeared in A Chinese Honeymoon last season, is this year appearing in vaudeville with Billie Taylor and John Kearney, in their sketch, Wanted, a Stenographer.



Photo by Otto Sarony Co.

LOUISE HENRY.



BUSTER KEATON.

booked solid for two years ahead by their exclusive agent, William Morris.

## "BUSTER" KEATON.

"Buster" Keaton is the subject of a caricature that appears on another page. It shows him as he appears in the sketch in which he assists his parents, Joe and Myra Keaton, in vaudeville. "Buster" is a juvenile acrobatic comedian with ideas of his own, and he has made a reputation for himself that insures him a welcome in every large city in the country. He is a born mimic and has only to see a full-grown actor go through his performance once in order to be able to reproduce his mannerisms to perfection.



Photo by Chickering, Boston.

FRANCES GOLDEN.

playing the soubrette role. She expects to go alone into vaudeville later in the season, giving the imitations she did in A Chinese Honeymoon. Miss Golden comes of a theatrical family, and made her first stage appearance before she could walk. She is a daughter of Martin and Bella Golden, and a sister of the late Grace Golden.

## LOUISE HENRY.

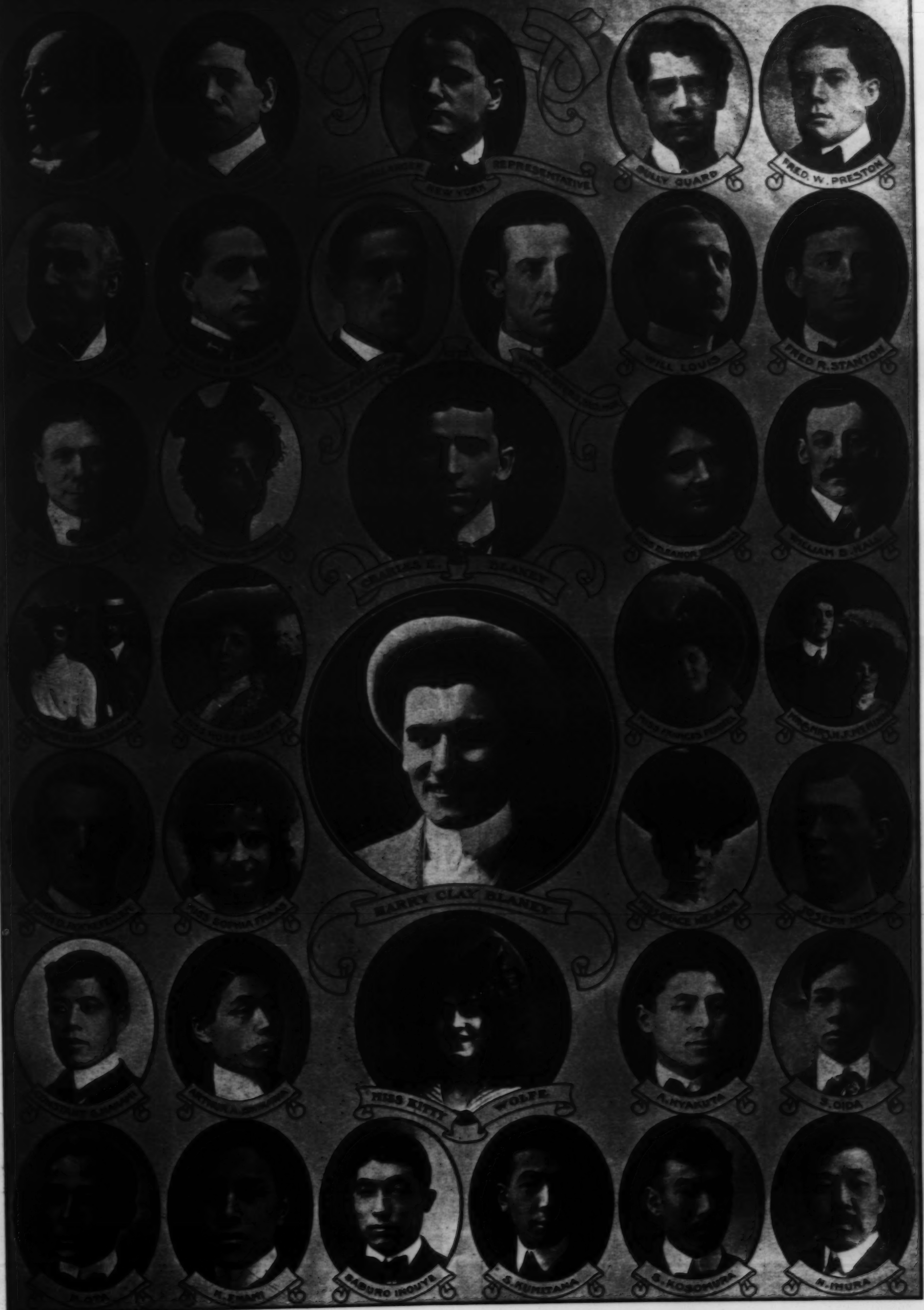
The picture of Louise Henry makes her look as if she were Edna May. She isn't however; she is simply the young woman who has made such a pronounced success in vaudeville as "The Sal Skinner Gal."



# HARRY CLAY BLANEY

## THE BOY BEHIND THE GUN

BY CHAS E. BLANEY





# THE NEW YORK DRAMATIC MIRROR

## H. E. HUMPHREY.

Harry E. Humphrey was born in San Francisco and educated at the University of California, where, as a civility student, he was a prominent athlete and football player. His theatrical initiation was with Warner and J. J. ... after leaving them he gained

senting a condensed version of David Garrick. Last Summer he managed a stock company in Canada, giving impressive impersonations of such characters as David Garrick, Insomar, and Matthias in The Bell. Next season he is to be starred by an Eastern capital in a romantic drama now under consideration. Mr. Humphrey is a Shakespearean scholar, and pos-

established favorite. It crowded houses are any criticism of popularity. This season his manager, Sidney H. Hill, has engaged him with a new comedy, entitled The German Gypsy, a fascinating story of a young fellow who was away from home to join one of the wandering tribes, rapists with love, adventure and ludicrously confusing situations. Wilson adds to signed for a limited engagement to create the leading

Enette, Al. T. Holstein, Timothy O'Donnell, Fred H. Hall, Gus Naumann, and Edward Everett. PASQUALINA DE VOE.

Pasqualina De Voe, the Italian tragedienne, has been engaged for a limited engagement to create the leading



HARRY E. HUMPHREY.

a broader experience by acting a variety of parts with the Morisco Stock Company. His first Eastern engagement was to play Urns with Whitney and Knowles in Quo Vadis. Since then he has been with the Murray Hill Stock Company, Mildred Holland, Corne Fayton and William H. Crane. Also he played in vaudeville with the late Daniel Bandmann, pre-

sesses a presence, voice and temperament admirably adapted for classical parts.

## AL. H. WILSON.

Al. H. Wilson, the delightful German dialect comedian and golden voiced singer, has now become an



Photo by Brandt, Davenport, Iowa.

OLLIE EATON.

the entertainment by introducing several songs with special electrical effects, notably "Under the Harvest Moon," "No Love Like Thine," "Gretchen," "The Winding of the Yarn," "The Girl for Me," and "The Love Mist." In the supporting company are Thomas M. Hunter, Rose O'Neil, Evelyn Selbie, Florence Stone, Lillian Rhoads, Francis Rhoads, Gladys

heavy role in a new production. In the meantime preparations are being made for L. E. to tour at the head of her own company next season. In the early Spring, at the close of her present engagement, preparations being completed, she will sail for Italy, to remain abroad for several months, returning in time for rehearsals.



Photo by Otto Surony Co., N. Y. MARIE BOOTH RUSSELL.



AL. H. WILSON.





Photo by Morrison, Chicago, Ill.

SMIRL AND KESSNER.

WALTER JACOBS.

Walter Jacobs, the music publisher of Boston, is one of the leaders in furnishing the public with popular airs. His songs are used by many prominent singers, and many of them have made hits of large proportions. His latest publications include "Emmalina," "My Dusky Rose," "Hey! Mister Joshua," "My Own Line," "Girl of Mine," "Lyda, Won't You Stop Your Foolin'," "On Yo' Way," "Pretty Mamie Clancy," "If There Ever Was a Shine, It's

You": "Come Over on My Veranda," "By the Watermelon Vine," and "Lindy Lou." Mr. Jacobs' headquarters are at 167 Tremont Street, Boston, where he is always glad to welcome visitors.

IRENE LA TOUR.

Irene La Tour, the clever and flexible acrobat, and her little dog "Zaza," have been presenting their unique specialty for nearly seven years, two of which have been spent in the best variety houses of Europe; two as a special feature of Charles H. Yale's Devil's



Photo by Feinberg, N. Y.

BAILEY AND AUSTIN.

Auction, and the rest in American vanderbilt. Miss La Tour was the first to see the possibilities in a combination acrobatic and dog act, and although her turn has been copied by several performers on both sides of the Atlantic, it would seem that she has more than held her own, according to Herr Von Winkel, critic of the "Kleinen Journal" of Berlin, who, on her second appearance at the Wintergarten in that city wrote: "Although Miss La Tour's number is now being done, wholly or in part, by several performers, I have not yet seen any one to equal her. Miss La Tour and her little dog 'Zaza' form a combination of grace and animal intelligence that would be difficult to beat."

The picture in the upper right hand corner is Miss La Tour's original dog, now retired, but still in good health at the advanced age of sixteen years.

KLEIN AND CLIFTON.

Klein and Clifton, eccentric singers and dancers, have just closed a series of return dates over the Orpheum Circuit, and in every city they visited they received flattering comments from the press on their clever work. Next season they will produce a novel sketch called The Dummy's Holiday, with handsome costumes and special scenery.



Photo by Feinberg, N. Y.

HINES AND REMINGTON.



Photo by Otto Surany Co., N. Y.

VALERIE BERGERE.



**LEW DOCKSTADER.**

The largest minstrel organization in the United States, possibly in the world, is that of Lew Dockstader. His company consists of seventy people and forty musicians, and his scenery is transported in two sixty-five foot cars. Of recent years minstrel



Photo by Hall, N. Y.

**ESTELLE WORDETT.**

shows have become a far less popular and respected amusement than in former years, generally speaking; Mr. Dockstader has practically alone stemmed the adverse current, and still plays first-class theatres in all the important cities—and presumably will continue to do so as long as he lives. He is able to spend six weeks in the metropolis, opening at the New York Theatre. Mr. Dockstader himself and his leading assistants have obtained a place in the public affection from which they can never be dislodged.



**GREEN AND WERNER.**

houses and everywhere have been greeted with great favor. There are nine girls in the act and they have all been carefully trained by Mr. McMahon, who audiences all over the United States. They have just finished a successful tour of the Keith Circuit, and their work was so well appreciated that they were

**McMAHON'S MINSTREL MAIDS**

McMahon's Minstrel Maids and Watermelon Girls, who are under the direct personal management of



Photo by White, N. Y.

**TOM GILLEN.**

Such a wonderful minstrel show is an artistic attraction every whit as legitimate as popular opera, and infinitely more amusing. It is fit that our generation should be permitted to witness the highest development of this old-fashioned form of entertainment.



Photo by Hall, N. Y.

**MARIE HERRMANN.**

Tim McMahon, are in as great demand this season as ever. They have played the leading vaudeville



Photo by Hall, N. Y.

**HERRMANN THE GREAT.**

sees to it that the standard of the turn is carefully kept up at every performance. Mr. McMahon also appears in his specialty with his wife, Edythe Cap-

gives a position on the bill in each house that called for their appearance at three and nine o'clock, and to those who know, this means a great deal. They are booked solid, under the direction of George Ho-



Photo by Sherer, N. Y.

**FRANCIS CONLON.**



Photo by Feinberg, N. Y.

**DELMORE AND LEE.**

pelle, and the two acts always make strong features on any programme.

**CARTMELL AND HARRIS.**

Cartmell and Harris are a clever team of singers and dancers who are very popular with vaudeville



Photo by Grand Studio, Cincinnati.

**OLLIE YOUNG AND BROTHER.**





KENNEDY AND ROONEY.



Photo by Feinberg, N. Y.  
KLEIN AND CLIFTON.



JOSEPHINE COHAN.



Photos by Green, Boston. HAYMAN AND FRANKLIN.



Photo by Klary, Bruxelles.

MOTOGIRL.



Photo by Morrison, Newark.  
O. K. SATO.



Photo by Hall, N. Y.  
TED D. MARKS.



IRENE LA TOUR AND HER DOG "ZAZA." Photo by La Marche, Chicago.  
WILLIS J. SWEATNAM.





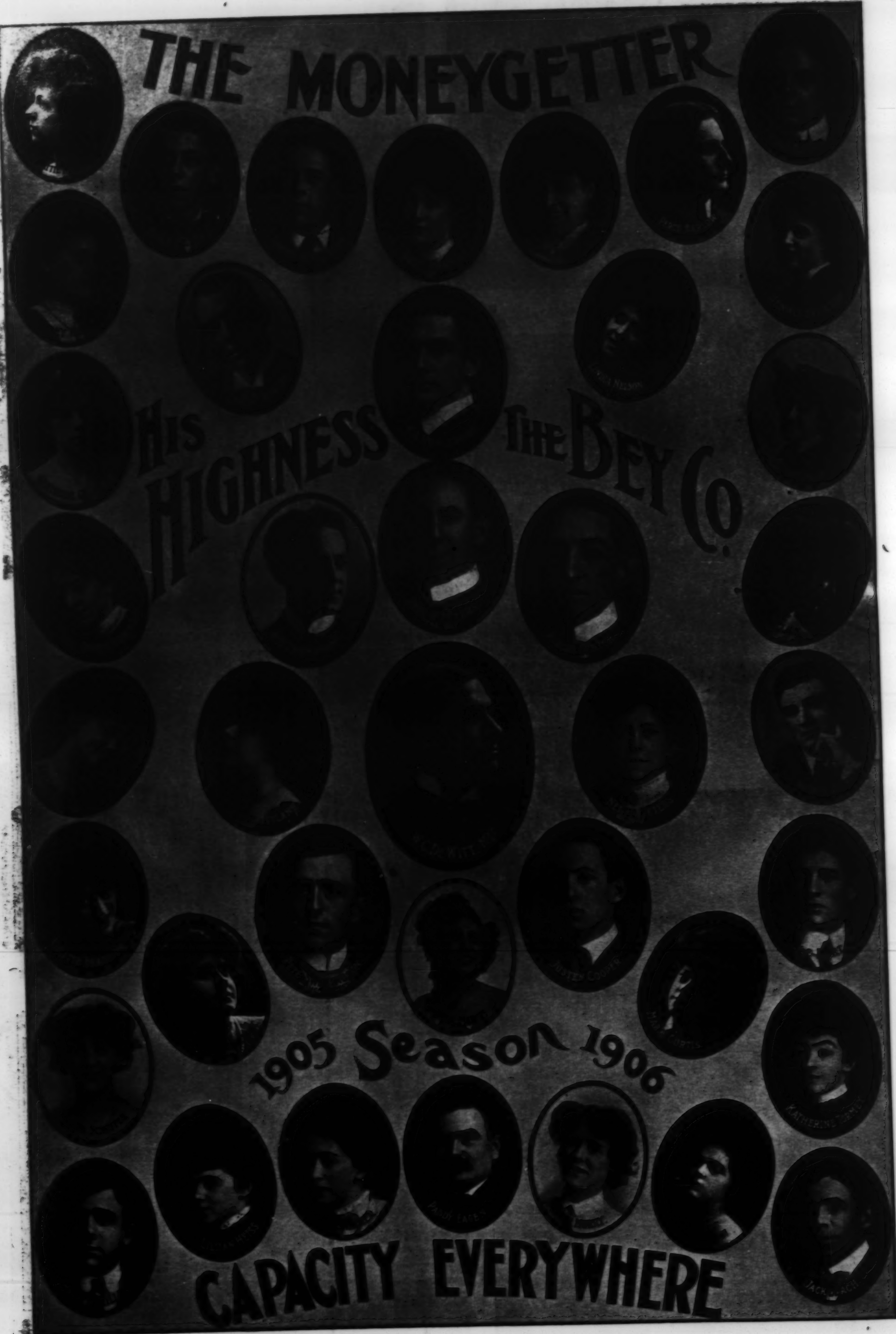
# THE MONEYGETTER

HIS  
HIGHNESS

THE BEY CO.

1905 Season 1906

CAPACITY EVERYWHERE





# THE NEW YORK DRAMATIC MIRROR

## IRENE ACKERMAN.

Irene Ackerman has temporarily closed her studio to prepare for her forthcoming debut in vaudeville in an amusing playlet called Parting Is Such Sweet Sorrow, adapted by Norbert Lask. In the Spring, however, after the short Winter tour, she will doubtless resume her classes in drawing, painting and



Photo by Sarony, N. Y.

dramatic art, forming, with Mrs. Le Mayne and Miss Anna Warren Story, a triad of instructors in elocution which should do much toward encouraging and perpetuating that rare and beautiful art.

## FRANK CONLAN.

Mr. Conlan, whose business is supplying extra men and women for big productions, is now known by the sobriquet of "The New Super King." Although Mr. Conlan has been in the field but a short time, his big, prosperous office in the Knickerbocker Theatre Building attest that he is securing about all the business he can handle.

## WILLIAM MACAULEY.

William Macauley, of the firm of Macauley and Patton, is enjoying a most successful season with W. B. Patton's popular play, The Little Homestead.



## LEILA E. DAVIS.

This season Mr. Macauley is playing the part of Monte Peyser, the cripple, a peculiar character, quite new to the stage and he has won much praise from both the press and the public for his fine portrayal of a most difficult part. This is the third season that The Little Homestead has been on the road and the business on return dates has been so large that Mr. Macauley will continue in the same play another year. Macauley and Patton will have three produc-



JOHN E. YOUNG.

tions on the road next season, The Little Homestead, W. B. Patton in his new play, The Blow Poke, and The Minister's Son, all under the direction of J. M. Stout.

## HIS HIGHNESS THE BEY.

His Highness the Bey is a satire in two acts, with the book and lyrics by Hough and Adams, and music by Joseph Howard. On leaving the La Salle Theatre, Chicago, after a successful run of five months, playing to capacity business the entire time, it opened its season on Aug. 17 at Hammond, Ind.,



Photo by Shadle and Bassor, York.

## WALTER H. STULL.

and has played as far northwest as Winnipeg and as far west as Omaha, doubling back to the Northeastern States, and is still keeping up a record-breaking business, playing to capacity everywhere. It has proven one of the best musical comedy successes of



Photo by Bushnell, S. F.

## MAUDE PARKER BUEL.

the season. The company numbers forty-five people, including the twelve famous La Salle Theatre "broilers" and the Turkish sextet, who made such a hit during the Chicago run. The principals include such well-known artists as Phil W. Peters, Mabel McCane, W. H. Thompson, Ursula Marsh, Albert Denier, Nettie Peters, Justin C. Cooper, W. A. Hungerford and Pete Swearingen. "The Dove of Peace" is a special feature, with a chorus of twenty-five. The music is of a catchy order, the book is bright and witty, and with the elaborate stage settings and properties, make one of the best musical productions on the road. The tour is under the direction of W. C. De Witt.



Photo by Hall, N. Y.

## ADELAIDE THURSTON.

## WALTER N. LAWRENCE.

Since Mr. Lawrence became lessee of the Madison Square Theatre he has furnished a notable example of what skillful and artistic management can do in opposition to combinations of capital. His theory was that people would come to see his productions if the productions were emphatically worth seeing—and he succeeded to make them so. Mrs. Temple's Telegram

isan in New York for one solid year and furnished its promoter with capital and prestige to continue his work. The Prince Chap, which was produced at the Madison Square Theatre early in the Autumn, is now nearing its one hundred and fiftieth performance at the Weber Music Hall, and will certainly go on record as one of the two or three genuinely artistic achievements of the season. The Man on the Box has also passed its hundredth performance in this city. Mr. Lawrence's success is founded not on luck, but on enterprise and sound judgment.

## HARRY LEIGHTON

Harry Leighton, leading man with Robert B. Mantell, whose work as Iago, Macduff, Edgar, etc., has attracted such favorable notice, has just closed a contract with Dr. Cyrus Townsend Brady which gives him the dramatic rights to all of Dr. Brady's novels, including two now on the press. Among the books covered by this agreement are Dr. Brady's most successful novels "Hobensollern," "Little France," "A Doctor of Philosophy," "My Lady's Slipper," "Woven with the Ship," "Three Daughters of the Confederacy," "When Blades Are Out and Love's Afield," "Sir Henry Morgan, Buccaneer," "The Patriots," and "The West Wind." Dr. Brady is collaborating with Mr. Leighton on the dramatization of these works and the historical romance "Hobensollern" is already completed. The manuscript being now in the hands of one of the big producing managers. Mr. Leighton has also secured from D. Appleton and Company the dramatic rights to Tilden Telford's successful novel of Texas life, "Butter-nut Jones."



Photo by Morrison, Chicago.

## ELIZABETH BRICE.

## CHARLES E. BLANEY.

Charles E. Blaney is the president and active head of the amusement company which bears his name. He himself is the author of a dozen wholesome and exceedingly popular melodramas, all of them familiar by name and reputation even to those people who have never attended the performances. His general representative is George N. Ballinger, whose office is in the Broadway Theatre building. Mr. Blaney's labors have brought him a rich reward, the just return for ingenuity, theatrical knowledge, and managerial skill wisely expended. Among his productions are such famous pieces as The Child Slaves of New York, King of the Opium Ring, My Tom Boy Girl, and More to Be Filled Than Scorned.



Photo by Gehry, Chicago.

## EDW. B. HAAS.

## HARRY CLAY BLANEY AND COMPANY.

In this issue of The Mirror will be found pictures of all the members of the cast of The Boy Behind the Gun, which is this week playing the Academy of Music, Chicago. This immensely popular attraction, although in its first season, has proven a remarkable financial success, due probably to the fact that the



Photo by Litter, Lorain-Elyria, O.

## CARL VERNON.

piece was written for and around that clever little comedian, Harry Clay Blaney, who has a multitude of friends over the entire melodramatic circuit. The Boy Behind the Gun was written by Charles E. Blaney, brother of the star, and is owned jointly by them, but it is not under the direction of the Blaney Amusement Company, of which Charles E. Blaney is president and Harry Clay Blaney associate manager and George N. Ballinger general representative. The supporting cast, which is headed by the charming little comedienne, Kitty Wolfe, was selected with great care, and includes artists who have heretofore been identified with only the higher class attractions. In addition to what is at once a large and expensive company, Mr. Blaney also carries the "Royal Guards of Japan," a troupe of fifteen Japanese soldiers, whose dusky faces and Oriental mannerisms surround the theme of the story, the Russian-Japanese War, with a great amount of realism. The salary list of the company is far beyond that of any attraction playing at popular prices, yet the end justifies the means, as capacity houses witness the performance continually, while Mr. Blaney has the satisfaction of knowing that he has on tour the best staged, best equipped and largest melodramatic production that leaves New York City. The tour and production are under the personal direction of Harry Clay Blaney, and include W. W. Woolfolk, manager; Thomas C. Myers, business manager; James R. Geary, general stage director; Charles Emmett, musical director; Fred Preston, stage manager; Joseph Hyde, carpenter; William R. Hall, assistant carpenter; J. F. McIlina, electrician; F. B. Black, master of properties, and John D. Rockefeller, chief gunner. The cast includes Franklyn Mansell, Sully Guard, John (Chinese) Leach, William G. Beckwith, F. E. Stanton, Fred Preston, Will Loula, Frank Sanford, Blanche Shrikey, Eleanor Jennings, Pearl Tyson, Lena Tyson, Addie Gallant, Frances Fennell, Grace Morton, Edith Moore, Myrtle Graham, Rose Gilmore, and Kitty Wolfe. The Royal Guards of Japan are Constant Naka, S. Inouye, K. Enami, I. Hayakawa, K. Ota, C. Oshima, Arthur A. Ishikawa, Hura Saito, S. Oida, and S. Kumitani.



THE NEW YORK DRAMATIC MIRROR



GEORGE FLOER.



NORBERT E. DARENTE.



CLARA PRÆ DARENTE.



JAMES K. DUNSEITH.



HARRY RENNELS.



MR. AND MRS. ROSSKAM.



FRANCIS TOWNSEND.

PRINCIPAL MEMBERS OF THE CHICAGO STOCK COMPANY.

KATHERINE ROBER.

Katherine Rober, whose remarkable success with her own company has made her reputation in the Eastern States, has spent the past year and a half with her family in Europe visiting Italy, France, Germany and

Switzerland. Miss Rober has profited much by this needed rest and has returned to New York much improved in health. She is planning to return to the stage next season, and may possibly do so this year. The portrait of her which appears in another column is a very excellent reproduction of one of her recent characters.

AL. H. WOODS.

Mr. Woods is becoming a truly national character by reason of the immense number of successful melodramas which have appeared under his direction in New York city and on the road. In this particular

branch of theatrical enterprise he is certainly without a superior—almost without a rival. It has always been his object to dignify this grade of amusement by employing thoroughly competent actors and by securing no means, mechanical or scenic, needed to produce the wonderful and sensational effects for which his presentations are so widely known.



Photo F. V. Y.

PARQUETINA DE VOR.



Photo by De Young, N. Y.

BOIE BOOTH WOLF.









CHARLES F. SEMON.

PERCY G. WILLIAMS' CIRCUIT.

Percy G. Williams is a manager who has been in the field a comparatively short time, but his business qualifications are such that he has made a reputation for himself second to none. He is president of the Orpheum Amusement Company, which controls

the Greater New York circuit, the three principal houses being the Colonial and Alhambra in New York and the Orpheum in Brooklyn. All three houses are magnificent specimens of modern theatrical architecture and are fitted up in a most luxurious manner. Engagements at the Williams houses are always pleasantly remembered, as Mr. Williams has surrounded

himself with a corps of resident managers and employees who see to it that the artist is made comfortable during his stay. Mr. Williams never stops at expense when it is a question of securing the best, and the wonderfully successful engagements of Vesta Tilley, Albert Chevalier, R. A. Roberts, Cecilia Loftus, and Harry Houdini give ample proof of his business sagacity.

CHARLES F. SEMON.

Charles F. Semon, the musical comedian, bills himself as "The Narrow Fellow," on account of the fact

alone. He was not mistaken in his notion that he is well able to entertain an audience single-handed, and his quaint personality helps him to make a laughing success at every performance. His time is booked solid in the best houses until June 1 and he has signed several contracts for next season.

TOM GILLEN.

Although comparatively new in the field of vaudeville, Tom Gillen has attained a position as a monologist which may be envied by many of those who



Photo by Baker, Columbus, O.

INNES AND RYAN.

that he is not quite as wide as a church door. His lack of avoirdupois has nothing to do with his plentitude of talent, and the success he has met with is proof of the fact that weight is of no consequence when it comes to a question of amusing an audience. Mr. Semon formerly traveled with a partner, but two seasons ago he made up his mind to go it

alone. He has been in the same branch of the profession many years longer. Mr. Gillen made his metropolitan debut at Huber's Museum a few short years ago. At that time he received \$25 a week, appearing ten times a day. Now his is a "two-a-day" act and his salary ranks with the best. His booking is almost solid.



LYDIA BARRY.  
(Felix and Barry.)



Photo by Hall, N. Y.  
MAMIE REMINGTON AND BUSTER BROWNIES.



## HINES AND REMINGTON.

William E. Hines and Earle Remington in their everyday attire are not less interesting than in their stage make-up, and their latest photograph shows them well "satisfied with life." There is probably no team before the public to-day who has produced more original material than Hines and Remington. When vaudeville was in its infancy they were already recognized as character creators, and with Tony Pastor's own company produced in one season Our Railroad Boarders and Our Pawnshop, each embodying four distinct comedy parts. They were the first to recognize the possibilities of the slang vocabulary as introduced by Edward Townsend in the "Chin-mule Fadden" papers, and produced their Sullivan Chowder Club long before the stories were dramatized. In their new act, The Manicure Girl, they promise a revelation in the vernacular of the Tenderloin. Mr. Hines as a "backstop" in the warm district has a role that fits him to perfection, doubling as an indefatigable agent of a life insurance company. Miss Remington, as the manicure girl, has full sway for all her powers of mimicry, and, taking it all in all, the public may look for a bright sketch. They will produce it shortly after the holidays.

## WARD AND CURRAN.

Ward and Curran have been appearing in vaudeville since long before it became the fashionable fad that it is to-day. They have acquired a reputation second to none for supplying good comedy sketches, and their services are always in great demand by the most astute managers. For the past two seasons they have been presenting The Terrible Judge, in which Mr. Ward does some exceedingly amusing character work and Mr. Curran shows much cleverness as a quick-change dialect comedian. Mr. Curran's sweet tenor voice is also a feature of the turn, and the duets of the team are always sure of double encore. Next season they will present a new act called The Terrible Judge Out of Court, for which they will carry a special drop of a novel design.

## ED. F. REYNARD.

Ed. F. Reynard, the famous ventriloquist, is noted for the elaborate nature of his act, as he carries the entire setting and a great collection of mechanical effects that help to surprise and entertain the patrons of the houses in which he plays. He is always adding novelties to his turn and believes in keeping up to the times in every way. The latest edition of his specialty was put together by Will M. Cressy, and this is a guarantee that the brand of humor is original and unshaken. Mr. Reynard has appeared with the Great Lafayette, Primrose and Duckstader's Minstrels, the Empire Show and the Orpheum Show, and two seasons ago made a splendid hit in the principal vaudeville theatres of England.

## STALEY AND BIRBECK.

Richard F. Staley and Birbeck, whose great transformation act is known all over the civilized world, has invented and produced a new specialty done by two men and one woman, that has created a sensation. The production is most elaborate and cost \$11,000 to put on the stage. Two complete sets are carried, and the baggage alone weighs more than 3,000 pounds. The company presenting it played for twenty weeks at the London Hippodrome, fifty-two weeks on the Moss-Stoll Tour, and long engagements in South Africa, Germany and other countries. The act will be available for presentation in America commencing July 30, 1906. Staley and Birbeck are now touring in the United States and their act is still meeting with emphatic approval.

## COOKF AND MISS ROTHERT.

Cooke and Miss Rothert are among the fortunate American performers who have made a great success in Europe. They have been abroad for several seasons and managers in all parts of Europe are always more than anxious to give them long engagements. Since their return to Europe in September last they have played return engagements as headliners at the Coliseum, Vienna; Tichy's, Prague; Palais d'Ete, Brussels, and the Scala, Antwerp, and are booked for a return date over the entire Moss-Stoll and Graydon tours in England, which will keep them busy for many months to come. They will finish their European dates early in August and will be ready for American engagements beginning Aug. 20.

## \* \* DOROTHY JARDON.

Dorothy Jardon is comparatively new among the singers in vaudeville, but her success from the start has been pronounced. She has appeared in the best vaudeville houses in the East, and is now booked solid until the early summer.



Photo by Siegel-Cooper, Chicago.

GRACIE EMMETT.

Gracie Emmett has held a prominent place in the amusement profession for several years. To enumerate the many roles she has played would require too much space, but it suffices to say that for several years she has been considered one of the best character actresses before the public. She finally caught the "vaudeville fever," and in this line she has repeated her dramatic successes. In her sketch, Mrs. Murphy's Second Husband, she has won great favor. Harry Rickards of Australia, while touring this coun-

try in search of talent, saw Miss Emmett's performance of Mrs. Murphy's Second Husband, and at once engaged her for a twelve months' tour (the longest contract ever given to a sketch), and also carried her company intact. Miss Emmett, owing to her success in that country, has been offered an engagement to return next year, but as she is having a three-act farce-comedy written for her around the character of Mrs. Murphy, in which she will star next season, she could not accept. Miss Emmett's time is booked solid until March 5.

## GUS EDWARDS.

Gus Edwards has achieved great fame as a song writer and wherever popular music is appreciated his name is a household word. There is no one in the most remote corner of America who has not heard, sung or whistled "Tummy," "In Zanzibar," "He's Me Pal," "Please, Mama, Buy Me a Baby," "Mama," "Good-bye, Little Girl, Good-bye," "I Couldn't Stand to See My Baby Leave," "I Can't Tell Why I Love You, but I Do," "Could You be True to Eyes of Blue if You Looked into Eyes of Brown?" and a dozen other big hits that Mr. Edwards has written. He has recently branched out as a publisher and has established headquarters at 1512 Broadway, where he is ready to greet those performers who have known and admired his work in the past. Among the first publications issued by Mr. Edwards are "Punchouts" (sister song to "Tummy"), "In a Little Canoe with You," "When the Green Leaves Turn to Gold," "That's When Life's One Grand, Sweet Song," "That's What the Rose Said to Me," and an Italian love song called "Napoli." Leo Edwards is in charge of the professional department of the new firm, from which great things may be expected.

## LYDIA BARRY.

Lydia Barry, of Felix and Barry, vaudeville headliners, is a daughter of the late William Barry, and inherits her talent for comedy. As may be seen from her picture, she is a handsome girl, and combined with her good looks is an unusual cleverness that has won for her a large following among the regular patrons of vaudeville. She has a well-cultivated contralto voice, which is equally effective either for straight ballad singing or the rendition of a comic song. Miss Barry's manner on the stage is easy and natural and she shares the honors evenly with her partner, Mr. Felix, in their sketch, The Boy Next Door, which is full of humor and effective comedy situations.

## DELMORE AND LEE.

Delmore and Lee's is the best known swinging ladder act in vaudeville. The team have been appearing for more than ten years, and are favorites on both sides of the Atlantic. Mr. Delmore is now constructing a new act, which, it is said, will be the biggest thing of the kind ever attempted.

## ARTHUR DUNN.

Arthur Dunn, assisted by Marie Glazier, is once more in vaudeville, presenting his sketch by Kara Kendall, called The Messenger Boy. The Minerva caricaturist has caught him in a peevish and interesting pose.

## O. K. SATO.

O. K. Sato is a comedy juggler, who has quaint ideas that he carries out in a very amusing way. After a long and successful career in the United States he went to Europe, where his oddities met with even greater appreciation than at home. He has played all of the best known European music halls and is now making another tour of America.

## TONY PASTOR'S.

Tony Pastor has been a New York manager for forty years, and during all that time he has held the respect and esteem of the entire profession. There are many stars shining in the high class theatres to-day who can thank Mr. Pastor for the encouragement, advice and opportunities he gave them in years gone by. At Mr. Pastor's cozy theatre on Fourteenth Street he is keeping on the even tenor of his way, giving the public bright, lively, clean entertainments at popular prices, and he has thousands of friends who hope that he will continue at the same stand for many a long year to come.

## ST. JOHN AND LE FEVRE

Frankie St. John and Johnnie Le Fevre are the vaudeville feature of The Funny Mr. Dooley, under Gus Hill's management, and everywhere that the comedy has been seen this season the press has been unanimous in their praise. Miss St. John has been compared favorably with Katie Barry, and one critic, in speaking of Mr. Le Fevre's work, said "he resembles George Cohan and works like Fred Stone." At the end of the regular season St. John and Le Fevre will return to vaudeville in a new sketch called The Girl from Coburn, written by Miss St. John.

## HELEN WHITMAN.

Helen Whitman, recently connected with the Proctor Stock company in an important capacity, has made a host of friends and won much praise from critics for the charm and painstaking characterization of the parts entrusted to her. Miss Whitman has some important plans for the coming season.

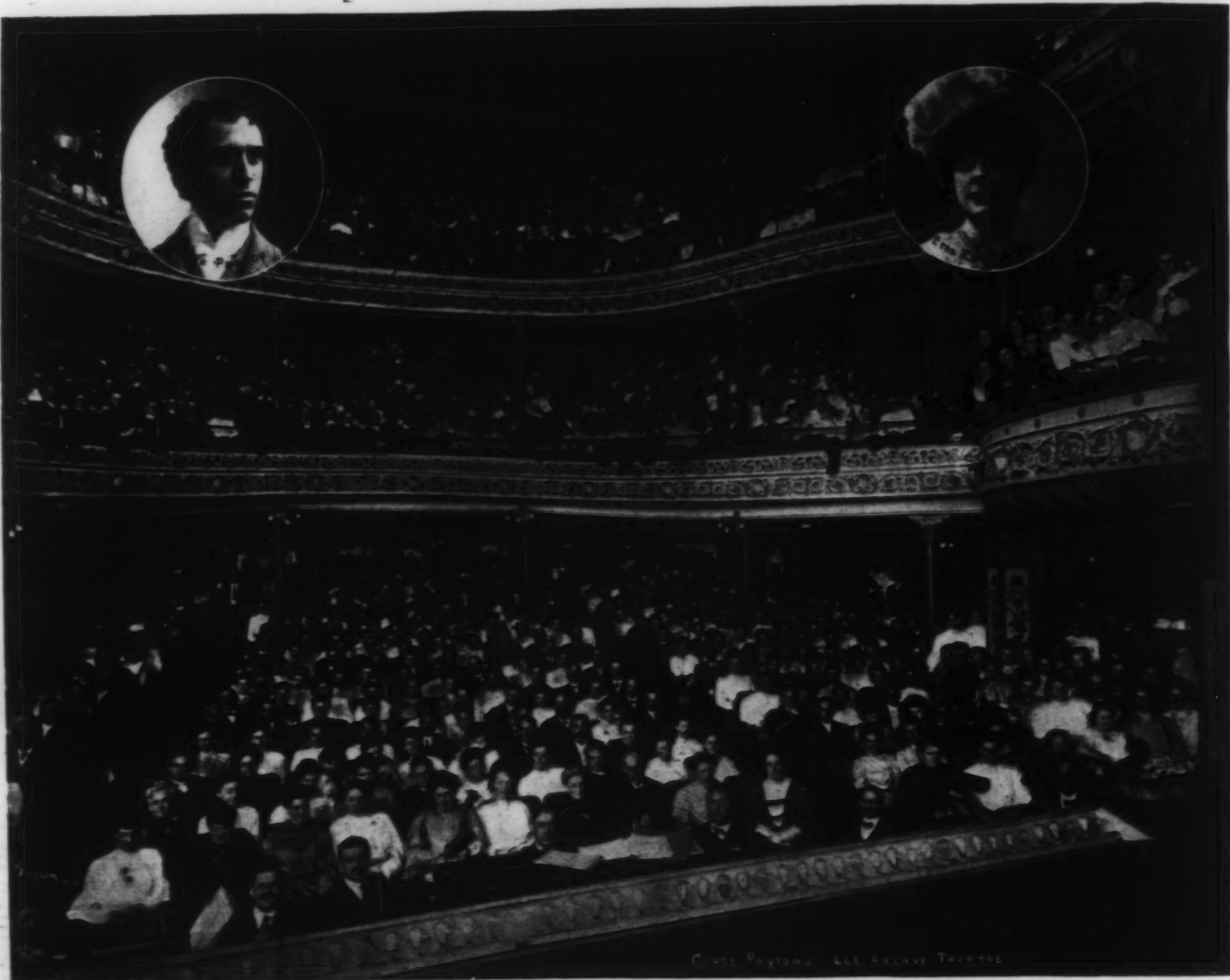


"The Columbians"

Presenting their musical fantasy

"A BIT OF DRESDEN CHINA"





AN AUDIENCE IN CORSE PAYTON'S LEE AVENUE THEATRE IN BROOKLYN.

## MRS. H. C. DE MILLE.

Mrs. De Mille, widow of David Belasco's early collaborator, has come into fresh prominence with the success of her sons. She is sole agent for William C. De Mille's *Strongheart*, which made such a hit in New York last season, and with which Robert Johnson is now on tour. She is also agent for *The Genius and the Model*, and for *The Lion and the Mouse*, the American financial drama which is now creating such a sensation at the Lyceum Theatre. With such plays under her control and representatives in London and Paris, she can scarcely fail to become an important factor in the providing of stage literature for American companies.

## GRACE CAMERON.

Grace Cameron, who enjoyed a wide popularity in comic opera and musical comedy and who was especially successful in *Piffi Paffi Puffi* has entered the vaudeville field with marked success. She has played the leading theatres of New York and during one of her engagements was seen by the representative of the Hymans, who control the vaudeville business of South Africa. He made her such a flattering offer that she consented to take the long journey to the land of the Boers, and reports that have

brought him into great prominence, and it would not surprise his many admirers if he is seen at no distant day as the star of a big Broadway production.

## CHARLES H. YALE.

Charles H. Yale, of Philadelphia, is one of the most progressive men in that city with fortunes invested in the promotion of theatrical enterprises. At present

active director, has proved herself admirably equipped to continue her husband's labors. There is no branch of theatrical training which is not taught, both in regular classes and in the form of private instruction.

## DAVID BELASCO.

In all the list of David Belasco's enterprises there is not a failure or even a questionable success. Two of them, now playing in New York, are among the most pronounced artistic and financial successes of the season. *The Girl of the Golden West*, the new drama, of which Mr. Belasco is himself the author and in which Blanche Bates plays the leading role, has aroused vigorous plaudits even in the sophisticated heart of the metropolis by reason of its intensely forceful plot, its fine setting, its splendid characters and the superlative quality of the performance. David Warfield has been playing *The Music Master* in New York city more than a year and even at this late date seats are often impossible to obtain. Given a sufficiently admirable play, the mere transient public of the city is nearly large enough to pack the house, and given an artistic achievement such as this, city residents will visit the production several distinct times. After being shown for a brief season at the Belasco Theatre, *Adrea*, the drama in which Mrs. Leslie Carter was so favorably received last year, is on tour, creating a sensation in every place it visits. *The Darling of the Gods*, with Percy Haaswell and Robert T. Haines; *The Heart of Maryland*, with a carefully selected cast, and *Sweet Kitty Bellairs*, with Bertha Galloway in the leading role, are also drawing generous patronage on the road. The most remarkable feature of Belasco's genius, as every one knows, is his ability to combine authorship with the most expert practical stagecraft. No one has a keener instinct in matters of dramatic composition, and in the fields of scenically magnificent and appropriate presentation he is acknowledged to be without a peer. As an independent manager he has forced his way into prominence despite every form of opposition from the combination, abetted by the superiority of his attractions. He has established it as his creed that sound art is sound business. This Christmas it is a pleasure to record how great a march toward the goal of triumph he has made during the past season; how he is becoming truly independent in fact and finance as well as in spirit and name. Belasco, in some day to be one of the two or three most powerful American managers, and he, at least, can be implicitly trusted never to abuse his authority.

viewing the performance said: "Henry Watthall was a capital villain. He played the villain like a human being."

## LILLIE MAY WHITE.

Lillie White is a clever actress and has proved her versatility in the various parts in which she has appeared. She is now preparing for her most ambitious effort, in a drama of life which will have a splendid production in the near future.



Photo by Carlson, Syracuse, Ill.

## RADIE RAYMOND.

ent he has on the road the twenty-fourth edition of *The Devil's Auction*, and *The Way of the Transgressor*, which is accompanied by the wonderful acting *Landauer* dogs. *Three Primrose Girls*, a musical comedy; *Painting the Town*, and *The Evil Eye* are all now in active preparation, and the last of these three is a marvelous mechanical spectacle. Mr. Yale also makes a business of manufacturing stage paraphernalia.

## E. S. WILLARD.

E. S. Willard has achieved that stage of acknowledged artistic pre-eminence which makes all ordinary compliments superfluous. Now that Henry Irving is dead he is, of all English actors, the oldest favorite in America and the nearest to American hearts. Year after year he has traveled among us playing old familiar roles, such as his parts in *The Middleman* and *The Professor's Love Story*, now and again adding some new impersonation to his repertoire. For instance, he appears this year for the first time in *The Fool's Revenge*. A glance at his itinerary will show how wide is the extent of his popularity. Really famous actors are to-day rarely seen and the public does well to show itself appreciative.

## THE STANHOPE-WHEATCROFT SCHOOL.

The Stanhope-Wheatcroft School was founded twelve years ago by Nelson Wheatcroft, who was generally admitted to be among the foremost New York actors of his time. Therefore the school may justly claim to embody the practical ideas and ideals of a man who had himself achieved success in the profession, and this spirit of actual usefulness is what distinguishes the institution from a host of theatrical rivals. Adeline S. Wheatcroft, the widow of the founder, who is now



ELIZABETH PATTERSON.



Photo by Bryant, Winnipeg.

## TOM MARKS AND BUSTER.

come from that far-off country indicates that Miss Cameron has made a complete conquest of the patrons of the Empire Theatre in Johannesburg. She will be at the theatre in Cape Town until Jan. 15, when she will go to London to fill a limited engagement, after which she will sail for America in March.

## WILLIS P. SWEATNAM.

Willis P. Sweatnam has been a well-known stage celebrity for years, but the crowning achievement of his career is his delineation of Samstras Livingston, the old negro, in George Ade's play, *The County Chairman*. Mr. Sweatnam has put into this character the very essence of human nature and every word that he utters is a delight to the ear. The creation is an artistic gem that will live in the recollections of those who have seen it as tenderly as Jefferson's *Tip Van Winkle*. Mr. Sweatnam's work in this play has

## HENRY B. WATTHALL.

The picture of Henry B. Watthall is an excellent likeness of him as Steve Danberry in *Under Southern Skies*. This is his third successful season with the East-ern company. Mr. Watthall, a young man born and bred in Alabama, has a personality peculiarly suited to those quiet and intense characters often found in typical Southern drama. When Mr. Watthall appeared in *Old Point Comfort* Alan Dale, in re-



# THE NEW YORK DRAMATIC MIRROR

## PAULA EDWARDS.

Miss Edwards, who has attracted a great deal of attention in the past three years through her success as a star, will again bid for public popularity next month when she opens in her second musical play, "The Princess Begonia." It will be tried in Buffalo first and will then come to the city for a run. Miss Edwards, who is surrounded by a competent company, declares the place will be the best in which she has ever appeared.

## R. H. STAINES.

R. H. Staines has been associated with Frank R. Mills' Circus enterprise in South Africa as a business manager and lion tamer. The photograph shows him with his favorite lion, "Prince," which is one of a group of five owned by Mr. Mills. While the company was exhibiting in East London last year Mr. Staines was married, the ceremony being performed in the Roman Amphitheatre. He is a great favorite with everybody who has the pleasure of his acquaintance, and is one of the most popular managers connected with the amusement business in South Africa.

## GRACE LOCKWOOD.

Grace Lockwood is earning much praise for her work as Mrs. Waring in Harry MacCurdy's production of "The House of the Butte." "Mines" says: "Grace Lockwood is an actress of unusual strength and has a most difficult role. Last night she handled her part in an admirable fashion and her work is deserving of the highest commendation."

## DANIEL'S SCENIC STUDIOS.

The Daniel's Scenic Studios are operated by a Chicago concern which makes a specialty of painting and building high-grade theatrical scenery. The successful manager has no more responsible duty than that of guarding his audiences from every possibility of danger by fire, and no method has proved so universally effective as the asbestos curtain now prescribed in the regulations of the department all over the country. The Daniel's Company sells more of these curtains than all other concerns combined, which is explained by the fact that they control a special weave of cloth which can readily be rolled up and which has everywhere proved singularly satisfactory.

## OLLIE EATON.

The portrait of Ollie Eaton in this issue will interest many who have watched her progress in popular theatricals. The success of the Van Dyke and Eaton company for eleven seasons emphasizes the fact that the manager's versatility enables her to appear in comedy or the heavier dramas with equal ease, and her superb command of the stage has made her company this season under the management of F. Mack.

## LEILA E. DAVIS.

Leila E. Davis, a native of the West, has won considerable prominence in the East as a successful impersonator of leading heavy roles, for which style of parts she has been particularly gifted by nature. In driven from home her work was one of the pleasing features of the Broadway melodrama. Last season she originated the heavy in Howard Hall's "A Millionaire Detective," and this season is attracting marked attention in the title-role of "The Queen of the Highlanders," under the management of Al. H. Woods.

## THE JUDGE AND THE JURY.

The Judge and the Jury, a new Western drama, had its initial production at Morosco's Burbank Theatre, Los Angeles, Cal., and continued there for three weeks, creating an almost unparalleled sensation and breaking numerous records. The drama, which possesses a fine Western masculinity, was written by H. B. Orell and Oliver Morosco, two men thoroughly familiar with the scenes and types employed. The piece has just that extreme dramatic interest—not melodramatic—which metropolitan managers have been attempting to reproduce in the hope of developing a definitely American drama. The plot deals with a life as picturesque as it is wild and courageous. Blanche Hall has the star role of Magenta, William Desmond and Willis Marks have the two leading male characters, and H. Olin supplies an admirable Indian characterisation. This Western play from the West will attract critical notice if it ever travels East.

## JAMES KYRLE MACCURDY.

James Kyrle MacCurdy's second season starring in his own play, "The Old Clothes Man," is meeting with emphatic success, and wherever he has played the press unites in declaring him a pre-eminent delineator of Hebrew character. His managers, Rowland and Clifford, have provided him with a splendid scenic equipment and surrounded him with a cast of unusual excellence, which includes Kate Woods Fluke. Mr. MacCurdy will appear in New York early in January.

## GEORGE M. COHAN.

George M. Cohan advertises himself as "The Yankee Doodle Comedian"—a direct reference to his success as author and star of Little Johnny Jones, which has played more than a dozen engagements in the metropolitan—but, as a matter of fact, his reputation as a comedian is not based on his success in the vaudeville stage. For the last few years no one has either earned or enjoyed more flattering success. On February 11, at the Herald Square Theatre, he is to appear in a new American musical comedy of his own composition, entitled "George Washington." Although as young a man, he is too old a hand at the game to run the least risk of failing to add to his former achievements. His patriotism is something more potent than the mere name; it is the spirit of his work, the "American American" in it and brilliancy that characterizes all his productions and seems to be the very life of all his assistants. Mr. Cohan is remarkably clever, his comrades are able and well trained, and his choruses seem to appreciate the fun almost as much as the audience.

## OLLIE YOUNG AND BROTHER.

Ollie Young and Brother have made an international reputation with their hoop-rolling novelty, and are constantly adding many new features to their act. They are the only artists who pay Everhart, the originator of the novelty. They will return to London next August to begin a thirty weeks' tour of the Moss and Stoll theatres.

## VALERIE BERGERE.

Valerie Berge is presenting a one-act version of Carmen with music, and is proving to be the dramatic sensation of the season in vaudeville. Miss Berge carries her entire company, as well as the production, which she staged herself. She is supported by Henry Keane, Edward Dano, Charles Diamond, Maude Turner Gordon and Marie Burke. The press, where the play has been seen, is unanimous in saying that Miss Berge is doing the best dramatic work of her career.

## ISABELLE TURNER.

Isabelle Turner, one of the most popular members of the Gordon and Bennett forces, is now playing the role of Ives the Countess in "A Royal Slave." She has been with Gordon and Bennett for two seasons, during which time she has appeared in the more important productions of this firm, always to the credit of herself and her company.

## HENRY HOUDINI.

Harry Houdini is known the world over as the "Handcuff King" on account of his expertness in releasing himself from shackles of all kinds, even when they are placed upon him by police officials. He has been manacled by the police of nearly every city in America and Europe and has never failed to escape from the toils in a manner that astonishes all concerned. Even in Russia, where they have the art of shackling prisoners down to a fine point, he fooled the Czar's minions and made them stare in blank amazement. For the past five seasons Mr. Houdini has been breaking records at the vaudeville houses in Europe, and this season he is duplicating his European record in his own land. He has a new trick of escaping from a dry goods box that has been securely nailed by a committee, and this has caused a genuine sensation in every city he has visited so far. During his engagement at the Temple Theatre in Detroit in November he broke the record, held for a long time by Costa Tilley, and also created a tremendous sensation at all of Percy Williams' houses.

## THE NOSSES.

The Nosses, who are at present one of the big features of The Earl and the Girl at the Casino, in this city, have had a long and successful career on the stage. They began several years ago as the

Non Family, toured the West with a concert company and have progressed steadily up the ladder ever since. They have appeared from time to time in vaudeville, and have also played as a special feature with Buster Brown, the Great Lafayette, Hermann the Great, McFadden's Flats, Pats Baker's and other well-known organizations. They have always been noted for their excellent taste in costume and for the care with which they present their specialty to the public.

## BAILEY AND AUSTIN.

Fred Bailey, formerly of Bailey and Madison, and Ralph Austin, formerly of the Tossing Austins, recently formed a partnership and are appearing in an eccentric acrobatic comedy act, called Two American Beggars. They have many odd and original bits of comedy business that never fail to put even the dullest audience into a laughing mood.

## THE COLUMBIANS.

Caro Miller, his wife, and three talented daughters—Ruth, Claire and Marilyn—are professionally known as "The Columbians." They are shown at the Casino Theatre, in the play "The Girl of Dredon China." Their act has the distinction of being known as "the prettiest and most refined act in vaudeville," and has been produced successfully in nearly every prominent vaudeville house from New York to San Francisco, and in England, Ireland, Scotland and Wales. Mr. Miller now has a letter from Fred A. Hodgson, offering them a splendid engagement in the City of Mexico. Their act is replete with clever songs, dances and many surprises in the way of scenic and electrical effects, and their costumes were all imported from Paris. The scenery used by them was designed by Mr. Miller and painted by Dudley M. Akin. Taking it as a whole, it is, as Al. G. Field said upon seeing it, "one of the few beautiful novelties in vaudeville."

## EDDIE LEONARD.

Eddie Leonard, since he abandoned minstrelsy for vaudeville, has made a distinct success in a picturesque act called "A Dream in Dixieland," in which he is assisted by two clever dancers. Mr. Leonard's own act is a combination of the best of good comedy, and is considered the most graceful male dancer in America to-day. He carries his entire production intact, so that no matter where he is booked his surroundings are the same as they would be in New York. His tour is under the direction of Jack Levy.

## SMIRL AND KESSNER.

Harry Smirl and Rose Kessner and their trick dog "Pinky" are popular in vaudeville. Smirl and Kessner have earned the sobriquets of the "Tumbling Chiefs" and "High Kicking Squares" on account of their clever work. They are considered among the best in their line in vaudeville, both by press and public. Mr. Smirl's tumbling is remarkable, and with "Pinky" their act is a feature on any bill. Last season they were with the big Orpheum show, and this season they are playing the leading vaudeville houses. They will soon have in preparation a new act by Will M. Cressy.

## MOTOGIRL.

Motogirl has just completed a tour of the European Continent that has lasted for three years without a break. Prior to going abroad she created a sensation in America, and has made successful appearances in London, Paris, Berlin, Vienna and Madrid. She is now in Vienna finishing the second month of an especially brilliant engagement. At many theatres in Germany she has played on sharing terms, and the crowded houses have caused her percentages to amount to a great deal more than her regular salary. Motogirl claims to be the originator of the idea of using a genuine current of electricity and the apparatus representing the running of machinery in the impersonation of a mechanical doll. Her success in Europe has caused many imitators to spring up, but the imitations were so poor that they have only caused the demand for the original to become greater than ever. Motogirl is under the management of Frederic McVie.

## KENNEDY AND ROONEY.

Clayton Kennedy and Mattie Rooney are vaudeville headliners who have been meeting with great favor during the past few seasons in an original sketch by Mr. Kennedy, whose office is at 1422 E. 12th St. Kennedy is noted for his talents as a character comedian of quaint methods and has a way of infusing an amount of vigor into his work that is very refreshing. Miss Rooney belongs to the celebrated dancing family, and it is needless to say that her perfect qualifications are in keeping with her name. Mr. Kennedy and Miss Rooney will star next season in a comedy that is now being written for them.

## HERRMANN THE GREAT.

Herermann the Great claims to have introduced more original illusions than any other magician. Each year he goes to Europe and India in search of novelties, and last year discovered among the Hindus in Bombay a native magician, Prince Zila, with whose assistance Herermann the Great is doing the authentic Hindu basket trick. Among the novelties he is introducing this year is a trick he calls "Herermann's Disillusion." For several days he has been making a show of empty glasses, without the use of a bottle or preparations, and furnishing enough drinks to satisfy the audience. He is assisted in his illusions by Marie Herermann, who is known as Queen of Illusions. For several days he has been making a show of empty glasses, without the use of a bottle or preparations, and furnishing enough drinks to satisfy the audience. He is assisted in his illusions by Marie Herermann, who is known as Queen of Illusions. For several days he has been making a show of empty glasses, without the use of a bottle or preparations, and furnishing enough drinks to satisfy the audience. He is assisted in his illusions by Marie Herermann, who is known as Queen of Illusions.

## ESTELLE WODETTE.

The clever young ingenue, Estelle Wodette, had intended producing her new sketch "A Question of Sex" this season, but owing to the great success and demand for "A Honeycomb in the Catskills" which is fully booked, she will not produce it until her return from the Pacific Coast. Her new play is now making a decided hit on the Orpheum circuit.

## TED D. MARKS.

Ted D. Marks wishes a Merry Christmas and a Happy New Year to all his friends and comrades. He is continuing his successful career as a caterer to the great public of the West Side of New York, who are anxious to see a good Sunday concert.

## DAMON LYON.

Damon Lyon is a versatile young actor who has appeared successfully in juvenile and character parts. He played both Lord Hay and the Earl of Kilspindie in the Bonnie Briar Bush, Shannah in The Shepherd King, and is now impersonating the Dauphin of France in When Knighthood Was in Flower. The mere enumeration of these parts is as fine a recommendation as any young actor could desire.

## GREENE AND WERNER.

Hard and persistent work on the part of Greene and Werner has served to place their act, Babes in the Jungle, foremost among the novelties of the present season. The major portion of their time has been booked in the East, where they have played return dates at the houses controlled by Percy G. Williams within eight weeks of the opening of their season, and they will be back over the Eastern circuit again shortly. Their time is booked solid for many months to come, and this will compel them to put off their European dates, already booked, for a long time.

## KIRKE LA SHELLE.

Kirke La Shelle, as the entire theatrical world knows, died after a short illness last Spring, just on the eve of some of his greatest successes as a theatrical manager. The Heir to the Throne, the last play which he himself produced, is frequently quoted as the pre-eminent example of what genuinely modern and American comedy really ought to be. He expended infinite care and labor in the production of this play, with a discriminating eye for sterling abilities he chose Guy Bates Post for the leading role and surrounded him with a cast equally talented and well drilled in their parts. In brief, The Heir to the Throne, as the memory of Kirke La Shelle as to the ability of the author. The Kirke La Shelle Company, which continues to be active in managerial enterprises, is at present also directing the tour of Dustin Farnum, which includes the famous dramatic matinee in which Owen Winter and Mr. La Shelle were collaborators.

## LILLIAN KEMBLE.

No more popular leading woman has ever been connected with a Boston playhouse than Lillian Kemble, of the Castle Square Dramatic company. She came to the city comparatively unknown and in a season became a tremendous favorite. Her popularity has grown to such proportions that she is in the words of the Bostonians, "a permanent institution." Miss Kemble is versatile and attractive.

## W. B. PATTON.

W. B. Patton will next season be seen as Harry Ware in his new play, The Slow Poke, which will be given an elaborate production by the firm of Macaulay and Patton. This play is an entirely new line, and in Harry Ware Mr. Patton has written himself a character part finely suited to his individuality. He feels sure that The Slow Poke will prove to be even a greater success than his Minister's Son or The Last Rose of Summer, the play he is appearing in this season. Mr. Patton will remain under the direction of I. M. Stout, who has been his manager for the past five years. Macaulay and Patton will control three attractions next season: W. B. Patton in The Slow Poke, The Little House, headed by William Macaulay, and The Minister's Son.

## MAYME REMINGTON.

Originality has been the motto of Mayme Remington, and her efforts have more than proven her right to the claim of being vaudeville's best artist in her line. Every appearance of her act has been worthy of mention, as there has always been an added novelty of some sort. Special scenery and costumes, clever dancing and comedy on the part of her "picks," and a managerial talent out of the ordinary, have secured her solid bookings far into 1907. Furthermore, Miss Remington is practically the only actress who has met the merry society on its own grounds and proved that her words are taken better care of than if they were at home.

## W. C. FIELDS.

W. C. Fields, the eccentric juggler, whose work is always original, amusing and interesting, is one of the special features of this season with McIntyre and Henth in The Hans Tree. Ever since the company has been seen this season, beginning with the New York engagement, Mr. Fields has received the unanimous endorsement of the critics. For several seasons he has been headliner in vaudeville, and he is even more popular in Europe than in this country. His act is one that can be appreciated in any country in the world, as it depends entirely upon clever pantomime for its success.

## JOSEPHINE COHAN.

Josephine Cohan is appearing this season in a delightfully amusing sketch called Friday, the 13th, written by Will M. Cressy and Fred Nibla, with lyrics by Vincent Bryan and music by Max Hoffman. Miss Cohan has been before the public since her childhood, and from her first appearance has been known as one of the most charming and graceful dancers ever seen in the United States. Columns have been written in praise of her daintiness and magnetism, and the ablest writers have not been able to find words to fittingly describe their emotions while watching her superb efforts. In addition to her natural gifts as a dancer, Miss Cohan has decided talent as a comedienne, and her wicker has full scope in her present sketch, which is exactly suited to her in every way.

## H. B. MARINELLI.

H. B. Marinelli is a vaudeville agent whose business extends all over the world. No corner of the earth is too remote for him to reach in order either to secure a good specialty or to book one. His principal offices are at 224 Charing Cross Road, London, W. C. and he has branches in New York and Paris, in which he is ably represented by courteous and efficient assistants. Since the establishment of his New York office he has transacted a great volume of business in booking American artists in Europe and European artists on this side of the water. The best known performers in all countries are on his books, and he handles all business affairs so well that they are nearly all kept employed the year round.

## P. H. SULLIVAN.

The P. H. Sullivan Amusement Company discovered a goldmine when it obtained the management of Billy B. Van, whose popularity in The Errand Boy rendered him incapable of exhaustion. This same concern directed The Rose for Life company, which produced a famous melodrama, Queen of the Convicts, in which Selma Herman has been acquiring fresh laurels. Three such popular attractions are "a host in themselves."

## MAMIE FLEMING.

The clever and versatile Mamie Fleming is supported by an excellent repertoire company. Mr. H. Gracey, the manager, whose office is at 1422 E. 12th St., is ready arranging bookings for next season. On Dec. 16 the company closed a successful season of fifteen weeks at Hart's New Theatre, Philadelphia, having broken no less than eight house records during their stay, and is to reopen at Chester, Pa., on Christmas Day. The company carries a carload of magnificent scenery and all the most modern apparatus for producing unique electrical effects. The interiors being the actors are always wonderfully filled by high grade specialties. Mamie Fleming is everywhere recognized as more than an ordinarily competent repertoire actress, and her managers have had the sound judgment to furnish her with a supporting company able to sustain the standard which she herself has definitely established. The plays are all strong royalty productions, popular with the public, and worthy of such painstaking and artistic presentations.

## TOM MARKS.

Elsewhere will be seen a good likeness of Tom Marks, comedian and manager of Mark's Stock company. His comical Buster the celebrated bulldog, is a thoroughbred Irish bull and is said to be one of the cleverest trained dogs on the stage. Mr. Marks closes his season in January to take a rest and spend the winter in California, returning in March to New York, where he will organize a stock company. He has invested considerable money in farm and city property in the West, where he has been playing for the last two seasons.

## MATTERS OF FACT.

James F. Kelly and Annie Jennings have been delighting vaudeville audiences this season in a bright and not content with their act, which is a new Kelly has made arrangements to put on in the near future a new sketch called The Whisper, written by Porter Emerson Browne, in conjunction with Mr. Kelly himself. It is intended for laughing purposes and will be produced with every attention to detail.

Joseph Hart and Carrie De Mar have returned to vaudeville after four seasons in musical comedy, and are presenting with great success Mr. Hart's latest sketch, The Other Fellow, which is well received with songs, dances and jokes such as Mr. Hart knows how to arrange to suit the taste of the tickle public. Miss De Mar has improved wonderfully during her absence from the vaudeville field, and has developed into an extremely clever comedienne. Mr. Hart is the same jolly, good humored entertainer we have known and admired for years, and he is as resourceful as ever in devising new ways of making people laugh heartily.

James F. Dolan and Ida Lenhart, who have been very prominent in vaudeville for several seasons, recently produced a new sketch by Mr. Dolan called The Wire Tapper, which is as good as Mr. Dolan's former successes, A High-Toned Burglar and Taking Chances. They are well booked in the leading theatres, in which they are always sure of a very warm welcome.

"Will the Angels Let Me Play?" is the title of a new song by W. Gordon and Gladish that has just been published by the Victor-Kremer Company of Chicago. Mr. Kremer has a large force of pianists who are ready to welcome all professionals who may be playing in Chicago.

O'Brien and Havel are doing the best work of their career in Ticks and Clicks, a very cleverly written sketch by Will M. Cressy. In his old skits Mr. Havel has just enough dialogue to support his tumbling specialty, but in his present vehicle he is legitimately and consistently amusing, and the acrobatic portion of the act is so neatly introduced that it fits in as an incident in a most pleasing bit of entertainment.

Edith Tillson is one of the most attractive and gifted of comic opera prima donnas. Her voice is an admirable soprano and her individual performance is an especially popular feature in Whitney's Isle of Spice.

Mary Baker is one of those rare and reliable actresses who can always be trusted to give a good account of themselves. At the present time she is appearing as Geraldine Murphy in McFadden's Flats, under the management of Thomas R. Henry.

The Academy of Music at Hagerstown, Md., has been entirely remodelled, decorated and enlarged, and now has a seating capacity of one thousand, besides a stage and dressing-rooms ample for the largest productions. Charles W. Boyer, lease and manager, is ready to book first-class attractions for the season of 1906-1907.

Van Horn and Son, of Philadelphia, are expert designers and artists in costume. They have complete sets of costumes to rent for all standard stock productions. It goes without saying that such a firm guarantees historical accuracy and correctness of detail.

Josephine Clairmont, whose reputation is too well known to require detailed reference, is now playing in the Eastern company of Under Southern Skies. Miss Clairmont's role is that of Anne Lister.

Mrs. Sol Smith is a dramatic instructor of undoubted standing and proficiency. Her lessons are given by appointment only, which insures every individual of Mrs. Smith's undivided attention.

Harry Dickson is stage director of Sherlock Holmes, in which production he also plays the role of Benjamin Farman. This is his second successful season under the management of Bothner and Campbell.

Laurence Dunbar, the man who jokingly asserts that he "gets nothing but roasts," really gets a very generous share of popular and critical commendation. He sends his Christmas greetings to "Roasters and All Other Friends."

George All has won great fame as an animal impersonator. He has had many successes, but his greatest triumph is his wonderful creation of the dog "Tige" in Buster Brown.

Scamp Montgomery has been engaged for a prominent part in George Washington, Jr., George M. Cohan's new comedy, which will be produced in New York shortly after the holidays.

Jack Donovan is the head of his own stock company, and an unusually brilliant one for so young a man. Experience and time may go far to make and establish an actor, but a young man so liberally endowed with indubitable talent may very soon make a just claim to public recognition. Also there is a certain magnetic charm about the vigorous personality of youth. Mr. Donovan is able to pay substantial royalties, and consequently to produce standard dramas, which he does in the most approved manner. The stock company is under the management of F. Ward Macin.

Edward B. Adams and Lillian Hoerlein are both prominent members of the company now presenting Gay New York. Mr. Adams is particularly in demand for juvenile roles and as a light comedian. Miss Hoerlein is a soprano whose standing as a prima donna is everywhere acknowledged.

Prof. Peter J. Ridge's stage school at Chicago has been immensely developed during the past year, and now occupies an entire downtown business building. Its vaudeville and dramatic departments are well equipped and its instruction is given by the famous to require special mention. Professor Ridge is in close touch with reputable managers, who constantly apply to him when searching for fresh recruits.

Miss Marbury, whose address is the Empire Theatre Building, New York City, has for some a four-act character comedy by John I. McIntyre, entitled The Ragged Edge. The comedy has a vital heart interest and in the third act there is a scene equal to the race track episode in Checkers.

Individual performers and entire companies are often in need of trans-Atlantic transportation, and frequently the weary actor seeks recreation by going to the Mediterranean or the Orient. Edwin H. Low, whose steamship agency is at the corner of Broadway and Twenty-third Street, can obtain choice berths on all steamers at the very lowest rates.

George Ralph Moore, whose New York address is the Actors' Society, is at present discouraged. From all the offers which he is sure to receive for old men and dialect parts he should have no difficulty in choosing a desirable role.

Blanche Ring, the noted comedienne, is with The Pink Elephants, now playing at the Chicago Opera House. Her reputation is so widespread that any detailed reference to her many performances would be superfluous as any mention of her personal attractiveness. All business communications must be addressed to Albert Sutherland, the St. James Building.

A. O. Duncan is one of the cleverest ventriloquists in vaudeville. He does not depend upon elaborate mechanical equipments for his popularity, but succeeds by keeping in close touch with topics of current interest.

Blackam and Burns, who bill themselves as "Excentricities Extraordinary," have been very successful in entertaining the audiences in the best vaudeville houses. Their act is a good one, and for its proper presentation they carry a special set of scenery and a property man.

Edmund Day enjoys the double distinction of being a successful author as well as one of the cleverest comedians in vaudeville. He has written at least thirty sketches that have been very successful, and has the knack of fitting the people for whom he writes with parts as carefully as a good tailor fits a patron with a dress suit. He is now playing in a sketch of his own writing, called The Show in which he appears as a good-natured bluff, but very of the West, who loves and loses, but keeps his even temper all the time. He is booked in the leading theatres until June, 1906, when he will take his easy home in his handsome home in Brooklyn, purchased entirely through the proceeds of his skill as a sketch builder.

Tom Nawn is a well-known name wherever good vaudeville is popular. He is one of the cleverest Irish comedians on the boards, and as a natural character actor has no superior. His facial expression, walk and general bearing are perfect in every detail, and his work in Edmund Day's sketch, Pat and the Gent, has been highly praised by the critics from Maine to Melbourne. His supporting company includes Miss Nawn and other capable artists, and he carries special scenery and properties.

Louis Wesley, who has had a successful career in musical comedy and has made hits in any number of New York productions, is now devoting himself to vaudeville, under the exclusive direction of Barney Myers, who has booked him over the leading circuits. Mr. Wesley's trade-mark is "O. G. G. It's Great to Be Crazy," which means that he aims at the oddily eccentric in his monologues on entertainment.

The Crane Brothers, William A. and Lewis L., have been before the public as vaudeville entertainers for the past twenty years. They are the originators of the Mudtown Minstrels, and are ordinarily always pays, especially on the stage, they have been enabled to provide bountifully for the future. They have invested their earnings in one of the finest farms as situated at Spring Lake, which is a beautiful very far from Oyster Bay where President Roosevelt has his summer home. The farm is well stocked with poultry of various kinds, which are raised for the market and find a ready sale with customers who are very particular about the quality of their food. The Cranes intend to retire from the stage in the near future and will devote themselves to the peaceful pursuits of life in Sunset, fattening fowls, pease and corn and making the size of their bank account at the same time.

In Chicago Professor P. J. Ridge conducts a large school of stage dancing, which is modern in every detail. He also gives instruction in elocution and singing and trains performers especially for vaudeville acts. Professor Ridge has such a wide theatrical acquaintance that he can positively agree to secure engagements for his pupils. As an instructor's most practical recommendation is, such an ability to place his students.

It has often been said that if an actor looks his part he has won half the battle. However this may be, he is fighting against terrible odds if he is hampered with a bad hair. Charles A. Lietz, of West Twenty-eighth Street, New York City, provides wigs that can scarcely be distinguished from natural hair, and guarantees the blending quality of all his powders and paints.

M. S. Benham is known as a hustler, and in the line of vaudeville acts nothing is too high or too expensive for him to undertake. He recently gave his rivals a distinct shock by announcing that he had made arrangements with Henry W. Savage to put the City Girls scene from The Prince of Fiesen on the vaudeville stage. He engaged (Trapp) Shattuck to head the act, and booked it for the entire season over the Eastern, Western and Orpheum circuits, the only time to be lost being the usual weeks used in making the jump to and from San Francisco. Mr. Benham has a number of other big acts on his books and his business is exceedingly prosperous.

W. H. Murphy and Blanche Nichols are headliners in vaudeville and have been keeping audiences screaming with the heartiest kind of laughter during the past two seasons with an original sketch called From Zaza to Uncle Tom, written and arranged by Mr. Murphy himself. It is a really good thing and comedy situations that other performers who do comedy work have a perfect horror of following it, as it seems to exhaust all the spare laughs that are in the house where it is being shown.



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# "I TOLD YOU SO"

When it was discovered that **HOUDINI**, "The Prison Defier," had been brought back to America at a salary of \$1,000 weekly, all the "Wise-enheimers" and Society of Know-it-all fellows polished up their hammers, saying "Gold-brick!"

It has now been positively proven beyond any contradiction that **HOUDINI** is the hardest working artist that has ever trodden the Vaudeville stage!!

He is worth more than the salary he is booked for!!!!

He broke out of the West 68th Street Police Station, New York.

Same thing at West 125th Street Station, New York, and the Bergen Street Station in Brooklyn.

Drew big business at all of Mr. Percy G. Williams' houses!!

Now playing the Keith Tour. Read what the press has to say in the first two cities that he has played:

**Pittsburgh Leader, Nov. 15, 1905.**

"HOUDINI . . . at the Grand Opera House last night . . . the ovation that followed was a scene that has seldom been equaled in a Pittsburgh Theatre and the performer was called before the curtain many times before the performance was allowed to proceed . . ."

**Pittsburgh Gazette, Nov. 15, 1905.**

"HOUDINI . . . Grand Opera House . . . the audience had been sitting tense in its interest . . . there was a tumultuous ovation. HOUDINI was called before the curtain a number of times, and finally had to refuse to answer further calls . . ."

**Detroit Free Press, Nov. 25, 1905.**

"HOUDINI—Temple Theatre . . . the great demonstration that followed the feat has never been equaled in a public place of amusement in Detroit. Women and men stood up in the boxes and cheered the magician again and again.

"The seating capacity of the theatre was sold two hours before the doors were open, and standing room was at the highest premium ever offered for an attraction in this city. As it was, fully 2,000 persons were turned away, unable even to get standing room. Those who were unable to get inside hovered around the doors and a crowd of 2,000 thronged the alley and waited for those inside to pass out bulletins as to the progress the magician was making."

NOTE—The above refers to what took place at the Friday matinee. HOUDINI broke Miss Vesta Tilly's record on the week's receipts at the Temple Theatre, Detroit, for drawing money to the box-office.

**Merry Xmas and a Happy New Year to All!**

## MISS GRACE CAMERON

**A TERRIFIC HIT  
IN SOUTH AFRICA**

Cape Town until January 15th and then to  
London for a limited engagement.

**Back to America  
In March**

## W. C. FIELDS

**"New York Sun."**

"Among the members of the Ham Tree cast is W. C. Fields, of whose juggling too little was seen."

**"The Globe and Commercial Advertiser."**

(New York, Aug. 28th, '05.)

"Messrs. McIntyre and Heath were ably assisted in their efforts by W. C. Fields, another bright constellation fresh from the sky of the continent, whose comic juggling far surpassed in intellectuality anything in the way of lines uttered during the entire three hours of the performance."

**"Pittsburgh Press."**

(Nov. 27th, '05.)

"Next to the stars W. C. Fields made the greatest hit. His work was unique and clean cut, and there was just enough of it to make the people wish for more."

**"Leader," Pittsburgh.**

(Nov. 27th, '05.)

"W. C. Fields, a trump chap, does some clever juggling and is quaint in a new way."

**"Times," Pittsburgh.**

(Nov. 27th.)

"W. C. Fields as the 'Mystery' had some good comedy, and in addition proved himself one of the cleverest and most comical jugglers that has been here."

**"Life."**

(New York, Sept. 24th, '05.)

"The bright spot in the particular cast is Mr. William C. Fields, a clever juggler and eccentric comedian."

**"New York News."**

"The Ham Tree with the funny moles, McIntyre and Heath as principals, and W. C. Fields a close second, fills the New York Theatre to its capacity."

**"Evening Times."**

(Rochester.)

"Fields made good. He should be given more to do more lines to speak and more business. He has added a new twist to the juggling act he did in vaudeville, and it went like wildfire last night."

**"New York News."**

(Aug. 28th.)

"There was an actor in the cast who ran close up to the stars as a favorite. This was W. C. Fields, also known in the vaudeville. Mr. Fields last night displayed a light and whimsical comedy method that had nothing of noise or bombast in it. He also juggled with skill and digital deftness."



**Eccentric Juggler.**

## CLIFF GORDON,

As "Baron Von Essig," starring

**"IN NEW YORK TOWN."**

Management, HURTIG & SEAMON.



VAUDEVILLE.

VAUDEVILLE.

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VAUDEVILLE.



## THE CLIMAX OF THEM ALL

FREDERICK

MOLLIE

## HALLEN AND FULLER

Who in the past seven years have produced such well-known  
Vaudeville successes as

A FAIR EXCHANGE, by Leander Richardson.  
HIS WIFE'S HERO, by George M. Cohan.  
ELECTION BETS, by George M. Cohan.

A DESPERATE PAIR, by Herbert Hall Winslow.  
THE SLEEP WALKER, by Herbert Hall Winslow.

NOW OFFER

## A MORNING PLUNGE

BY HERBERT HALL WINSLOW.

Music by Wm. T. Francis and Max Hoffman.

"THE STARS OF OTHER DAYS," words and music by Barney Fagin,  
in which Mr. Hallen, for the first time in ten years, introduces styles of dancing  
suggested by the title.

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" 22. Amphion, Brooklyn.  
" 29. Washington.  
Feb. 5. Pittsburg.  
" 12. Chicago.  
" 19. St. Louis.  
" 26. Indianapolis.

March 5. Cincinnati.  
" 12. Travel.  
" 19. Minneapolis.  
" 26. Denver.  
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" 30. Los Angeles.  
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Merry Christmas and Happy New Year to All!

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THE ORIGINAL "NIBOES."

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Will soon take to their Stock Farm for Good.  
Have traveled Twenty Years.

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**Frankie ST. JOHN and LE FEVRE "Johnnie"**

"ANOTHER KATIE BARRY."

"RESEMBLES GEO. COHAN AND WORKS LIKE FRED STONE."

### What the Press Says and what the Public Thinks:

#### WHILE IN VAUDEVILLE.

"St. John and Le Ferre do a little singing, some more dancing and a few imitations and do them well. Theirs is one of the best acts of its kind on the Vaudeville stage to-day, and that is saying a great deal in these times. They are enthusiastically received and deliver the expected material in a very satisfactory manner."—*Holt. Speers, N. Y. Telegram.*

"St. John and Le Ferre scored as big a success as any number on the program, in a bright up-to-date act, with amusing lines, good songs and dancing that is out of the ordinary. They kept the audience splendidly entertained. Their act is varied and pleasing, and they work hard and conscientiously."—*N. Y. Dramatic Mirror.*

And a Scrap Book of others just as good.

#### DURING OUR ENGAGEMENT WITH MR. DOOLEY.

"Miss St. John has her characterizations down pat and in her monologue brings out a number of bright and witty lines. Mr. Le Ferre is an artist of unusual ability and the work done by the pair is a diversion from the usual line of song and dance artists and monologists, and has made a distinct hit with the Lyceum audiences this week."—*Johns. Herald.*

"One of the cleverest pieces of vaudeville seen in recent days was the torn of Johnnie Le Ferre and Miss St. John, who were encased in the latter. Their wardrobe was elaborate and the dancing of the two was an unmitigated feature."—*Ledger, Birmingham, Ala.*

Management **GUS HILL.**

NOTICE—At the conclusion of our engagement with Mr. Hill we will enter the Vaudeville ranks again with an original one-act sketch entitled "THE GIRL FROM COHOS." by Miss St. John.  
Permanent address, 134 West 37th Street, New York.

**TOM**

**NAWN & COMPANY**  
"Pat and the Genil."

The Morning Telegraph of November 21st, commenting upon Mr. Nawn's performance at Hammerstein's said: "Nawn is the whole show. He is an artist to his finger tips and he will bear watching. Mr. Nawn's performance ranks with that of almost any legitimate actor now before the public."

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# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1878.]

The Organ of the American Theatrical Profession

Published by  
**THE DRAMATIC MIRROR COMPANY,**  
HARRISON GREY FISKE, President.

121 WEST FORTY-SECOND STREET  
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:

(Ole L. Colburn, Representative.)  
60 Grand Opera House Building.

HARRISON GREY FISKE,  
EDITOR.

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The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Agent St.; Norman's Tourist Agency, 25 Regent St., W.; Anglo-American Exchange, 1 Northumberland Ave., W. C.; in Paris at Brant's, 17 Avenue de l'Opera. In Liverpool, at Letarche, 21 Lane St. In Sidney, Australia, Smith & Co., Moore St. In Johannesburg, South Africa, at Isaac, 1101 St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.  
Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK ..... DECEMBER 23, 1905.

Largest Dramatic Circulation in the World.

## SPECIAL NOTICE.

THE MIRROR this week, owing to the combination of the Christmas and the regular sections, goes to press earlier than usual. The pressure of advertising is so great that condensation of various departments and the deferring of considerable routine matter are necessary.

## HUMAN NATURE.

In some European countries—notably in France and Spain—the claqué has been a respected, if not a respectable, adjunct of the theatre for ages. Yet even in those countries, where stage fame of a certain sort is literally manufactured, human nature is the same as elsewhere when stirred. Even where governments may in a way be paternal, making opinion accord with their decrees instead of adjusting their decrees to opinion, and other matters may be cut and dried so far as the public is concerned, in the theatre and other fields of art there still remains liberty of expression.

This was proved the other day in Seville, where the persistence of the claqué in applauding an unpopular actor at the Royal Opera House led to a scene that would hardly be paralleled in any circumstances of disfavor or resentment in a wild Western town of America, where everything usually proceeds by virtue of the impulsive will of those in number who are immediately interested.

The Seville audience began to hiss at the claqué, as well as at the object of the claqué's favor, and soon the theatre was turned into a place of riot. All sorts of missiles were thrown—including chairs, bottles, boots and canes—and finally gardarmes were called to clear the theatre. Two persons whose skulls were fractured died in the hospital, and for the moment, at least, the claqué was abolished and its members taken into custody.

It is a strange fact that all modern experiences in the theatre relating to excited approval or disapproval show a greater degree of order and moderation in this country than is found in any other country, even taking England into account. The "boosing" that so often marks a London production and sometimes leads to something like riot is unknown in this country, and even a persistent hissing here is so

rare that it may not be heard during a season. Certainly any pronounced sign of disfavor from an American audience at any time in the theatre must mean remarkable provocation, for your American theatregoer, if he does not like a play or an episode in a play either sits stonily or goes out, in accordance with the state of his feelings or the measure of offense.

It may be that in some other countries where the citizen enjoys fewer opportunities and fewer objects upon which to exercise his mind and opinion than the citizen here finds—countries where politics and the commoner social and business functions with varying privileges of expression are less common than here—his naturally greater repression causes his more marked behavior on occasions that give him freedom. This would explain the Seville outbreak against the claqué, while that outbreak, as has been suggested, shows that at least in artistic matters those capable of judging are jealous of their privilege and opinion the world over, no matter how much or how little freedom they may have as to other matters.

## IMITATION.

F. M. GREENLEAF, dramatic editor of the Omaha World-Herald, newly calls attention to a weakness notorious in the business of the theatres—the common tendency of managers each to imitate some effort of another that has caught the public fancy.

"It never rains but it pours; at least it is so in the theatre business," says Mr. Greenleaf. "One melodrama makes a hit with a certain class of people and incidentally coins a few thousand dollars for its author and proprietor, when behold! in six weeks there are half a dozen more of exactly the same pattern trying to do the same business in the same way."

This is true, and the fact is plain that such imitations are not confined to the cheaper classes of amusements. Let a play or a piece of any grade or sort make a success, and managers rush in with something as near like it, without actual infringement, as ingenuity can devise. The latest evidence of this lack of originality wedded to the desire to profit from the originality of others was seen in the renaming of several musical pieces, one after another, so that their titles would as nearly as might be resemble that of a comic opera that had won favor.

The fact that these imitations seldom or never succeed in attaining anything like the success of the thing imitated does not deter managers from still pursuing this foolish policy, which has no parallel in any other business or profession.

## Red and Black.

THE intense sarcasm which was Sir Henry Irving's only weapon was well illustrated when an actor but little known and puffed up with his own importance informed Sir Henry that he had a new idea for Hamlet. He had discovered in Denmark that the color for mourning was red, not black, and he proposed to dress his Hamlet entirely in red.

"Well, that's—that's—that's new at any rate," replied Sir Henry.

The pompous actor went on to say: "The only trouble comes at that part where Hamlet says: 'My lily cloak, good mother.'"

"Oh, well," remarked Sir Henry, "you know they have red ink."

## A Peril of Genius

BETHOVEN'S cook once used a score of the precious leaves of his MSS. for kindling the fire. The original of one of Bach's works was once seized upon by a young gardener and tied around young apple trees. Many of Schubert's beautiful melodies lay for years in garrets, and the story is authentic of a valuable pile of manuscripts by an Italian composer being sold to a dealer in waste paper by the composer's prodigal son.

## The Seven Ages

A Woman's Version.

ALL the world's a stage,  
And all the women are merely players;  
They have their exits and their entrances;  
And one woman in her time plays many parts,  
Her acts being seven ages. At first the infant,  
Mewling and puking in her nurse's arms.  
Then the merest school-boy, with his sash  
And shining morning face, crying like a bird  
Most willingly to school; and then the maiden,  
With love first budding in her heart,  
Singing sonnets to her hero's eyebrow.  
Then a woman, with thoughts of triumph,  
Dressing like a queen,  
Jealous of rivals, quick to fall in love,  
Seeking the god of love in every courtier's phrase.  
And then the mother, with her nose  
Waxed, and eyes of tender care,  
With words of counsel, and with loving heart,  
Full of wise saws and modern instances;  
And so she plays her part.  
The sixth age shifts into the lean and slippered  
step.  
With spectacles on nose and pouch on side,  
Her youthful gay gown, a world too fine,  
Saved for her girls, and her rich, full tones  
Weaker than they were, but still breathing love.  
Turning toward her past, she tells  
Her tale of youthful triumphs to her girl.  
Last scene of all that ends this strange eventful  
history  
Is utter loneliness, but not oblivion;  
Some child, some dog, some cat, some everything,  
Remains.

## Cibber as a Critic

AFTER reading some of Colley Cibber's more careful criticisms one is apt to fall to wondering just how much dramatic criticism has progressed or altered in some what more than a hundred and seventy-five years. Mr. Cibber's diagnosis of the abilities and limitations of Underhill would put many of the modern students of the stage to shame.

"Underhill was a correct and natural comedian. His particular excellence was in characters that may be called still life—I mean the stiff, the heavy and the stupid. To these he gave the exactest and most expressive colors, and in some of them looked as if it were not in the power of human passions to alter a feature of him. In the solemn formality of Obadiah in the Committee and in the hoobly heaviness of Lolpoop in the Squire of Alastia he seemed the immovable log he stood for! A countenance of wood could not be more fixed than his when the blockhead of a character required it. His face was full and long; from his crown to the end of his nose was the shorter part of it, so that the disproportion of his lower features when soberly composed, with an unwavering eye hanging over them, threw him into the most lumpy, moping mortal that ever made beholders merry! Not but at other times he could be wakened into spirit equally ridiculous. In the coarse, rustic humor of Justice Clodpate he was a delightful brute, and in the blunt vivacity of Sir Sampson in Love for Love he showed all that true perverse spirit that is commonly seen in much wit and ill nature."

Cibber appears to have had a most scholarly appreciation of the difference between literary creation and physical reproduction. His examples, as in the present instance, are always delightfully to the point:

"As we have sometimes great composers of music who cannot sing, we have as frequently great writers that cannot read, and though without the nicest ear no man can be master of poetical numbers, yet the best ear in the world will not always enable him to pronounce them. Of this great truth Dryden, our first great master of verse and harmony, was a strong instance. When he brought his play of Amphitryon to the stage I heard him give it his first reading to the actors, in which, though it is true he delivered the plain sense of every period, yet the whole was in so cold, so flat and uninteresting a manner that I am afraid of not being believed when I affirm it."

"On the contrary, Lee, far his inferior in poetry, was so pathetic a reader of his own scenes that I have been informed by an actor who was present that while Lee was reading to Major Mohun at a rehearsal Mohun, in the warmth of his admiration, threw down his part and said: 'Unless I were able to play it as well as you read it, to what purpose should I undertake it?' And yet this very author, whose elocution raised such admiration in so capital an actor, when he attempted to be an actor himself soon quitted the stage in an honest despair of ever making any profitable figure there."

"The most that a Vandyke can arrive at is to make his portraits of great persons seem to think. A Shakespeare goes further yet and tells you what his pictures thought. A Betterton steps beyond them both and calls them from the grave, to breathe and be themselves again in feature, speech and motion. When the skillful actor shows you all these powers at once united and gratifies at once your eye, your ear, your understanding—to conceive the pleasure arising from such harmony you must have been present at it! 'Tis not to be told you!"

## A Christmas Greeting

IN this stern world that is a crowded stage,  
Blithe Mummer of brief role and weary heart,  
May Fate, that playwright grim, through Life's  
new page  
Crowd Love and Laughter into all thy part!  
ARTHUR STANBORN.



"My hat just came by express—how do you like it?"

"Fine! How did the rest of your costume come—by registered letter or by telephone?"

## Irving and Terry

THE recent death of Sir Henry Irving recalls an event of interest that will long be remembered by residents of Madison and students of the University of Wisconsin.

Early in May, 1900, Sir Henry Irving's special train, en route from St. Paul to Milwaukee, bear-



ing not only the tragedian but Ellen Terry and their entire company of nearly one hundred persons, stopped at Madison for two hours, and as word had been received in advance a large number of students and residents assembled at the station to greet him. Five hundred students cheered vociferously. Sir Henry stepped from his car and raised his hat in acknowledgment. He soon returned to his car for Miss Terry, whom he presented. She was received by the wife of ex-Governor Lucius Fairchild, who gave her the beautiful bouquet shown in the picture.

At this time G. A. Alexander, Jr., then a law student, appeared with his camera, and the students clamored for a photograph of Sir Henry and Miss Terry as they stood. With Sir Henry's approval the picture as shown above was taken. The photograph was finished the same day, and on the day following was placed in Miss Terry's hands in Milwaukee, she graciously acknowledging its receipt by a large picture of herself with her autograph.

## MRS. FISKE AT HARVARD.

On Tuesday, Dec. 12, upon invitation of the Ethical Society of Harvard University, Mrs. Fiske delivered an address at Sanders Theatre, Cambridge, Mass. The audience, composed largely of the faculty and student bodies of Harvard University and Radcliffe College, filled the theatre to its capacity of 1,600. After the doors were closed a large number of people waited outside, unable to gain admission. Mrs. Fiske was introduced by Professor C. T. Copeland, of the Department of English Literature, and was most enthusiastically welcomed, while at various points in her address and at its conclusion she was warmly applauded. Aside from the distinguished persons associated with the university present there were many prominent in the social life of Boston, as well as E. H. Sothern, Julia Marlowe, Ben Greet and others in the dramatic profession whose presence in Boston permitted them to attend. At the conclusion of the address an informal reception was tendered to Mrs. Fiske at Professor Copeland's rooms in Hollis Hall, where Mrs. Briggs and Dean Briggs received. Owing to want of space and the element of time in getting the Christmas number of THE MIRROR to press this brief note of the event must now suffice. Professor Copeland's speech of introduction and Mrs. Fiske's address will, however, be published in full in next week's MIRROR because of the significance of the event as illustrating a high compliment paid to the American stage.





As MARY TUDOR IN  
WHEN KNIGHTHOOD WAS IN  
FLOWER. PHOTO BY W.A.  
JANDY.



As PARTHENIA IN  
INGOMAR. PHOTO COPYRIGHT  
1898 BY FALK.



As THE COUNTESS VALESTRA  
IN THE COUNTESS VALESTRA.  
PHOTO BY  
FALK DRUP.



As BEATRICE IN MUCH  
ADO ABOUT NOTHING. PHOTO  
BY JANDY  
AND BRADY.



As BARBARA FRITCHIE IN  
BARBARA OF FRITCHIE. PHOTO BY  
YE ROSE STUDIO.



JULIA MARLOWE

PHOTO  
BY  
JANDY  
AND  
BRADY.



As ROMOLA IN  
ROMOLA. PHOTO BY  
JANDY AND  
BRADY.



As PRINCE HAL IN HENRY  
THE IV. PHOTO BY MORRISON.



As FIAMMETTA IN QUEEN  
FIAMMETTA.



As JULIET IN ROMEO  
AND JULIET. PHOTO BY  
JANDY AND  
BRADY.



As ROSALIND IN  
AS YOU LIKE IT.



As COLNETTTE DE BOUVRAY  
IN COLNETTTE. PHOTO BY  
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# JULIA MARLOWE IN NOTED IMPERSONATIONS



# THE NEW YORK DRAMATIC MIRROR



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## SPECIAL NOTICE.

THE MIRROR this week, owing to the combination of the Christmas and the regular sections, goes to press earlier than usual. The pressure of advertising is so great that condensation of various departments and the deferring of considerable routine matter are necessary.

## HUMAN NATURE.

In some European countries—notably in France and Spain—the *claque* has been a respected, if not a respectable, adjunct of the theatre for ages. Yet even in those countries, where stage fame of a certain sort is literally manufactured, human nature is the same as elsewhere when stirred. Even where governments may in a way be paternal, making opinion accord with their decrees instead of adjusting their decrees to opinion, and other matters may be cut and dried so far as the public is concerned, in the theatre and other fields of art there still remains liberty of expression.

This was proved the other day in Seville, where the persistence of the *claque* in applauding an unpopular actor at the Royal Opera House led to a scene that would hardly be paralleled in any circumstances of disfavor or resentment in a wild Western town of America, where everything usually proceeds by virtue of the impulsive will of those in number who are immediately interested.

The Seville audience began to hiss at the *claque*, as well as at the object of the *claque's* favor, and soon the theatre was turned into a place of riot. All sorts of missiles were thrown—including chairs, bottles, boots and canes—and finally gentlemen were called to clear the theatre. Two persons whose skulls were fractured died in the hospital, and for the moment, at least, the *claque* was abolished and its members taken into custody.

It is a strange fact that all modern experiences in the theatre relating to excited approval or disapproval show a greater degree of order and moderation in this country than is found in any other country, even taking England into account. The "booming" that so often marks a London production and sometimes leads to something like riot is unknown in this country, and even a persistent hissing here is so

rare that it may not be heard during a season. Certainly any pronounced sign of disfavor from an American audience at any time in the theatre must mean remarkable provocation, for your American theatregoer, if he does not like a play or an episode in a play either sits stonily or goes out, in accordance with the state of his feelings or the measure of offense.

It may be that in some other countries where the citizen enjoys fewer opportunities and fewer objects upon which to exercise his mind and opinion than the citizen here finds—countries where politics and the commoner social and business functions with varying privileges of expression are less common than here—his naturally greater repression causes his more marked behavior on occasions that give him freedom. This would explain the Seville outbreak against the *claque*, while that outbreak, as has been suggested, shows that at least in artistic matters those capable of judging are jealous of their privilege and opinion the world over, no matter how much or how little freedom they may have as to other matters.

## IMITATION.

F. M. GREENLEAF, dramatic editor of the Omaha *World-Herald*, newly calls attention to a weakness notorious in the business of the theatres—the common tendency of managers each to imitate some effort of another that has caught the public fancy.

"It never rains but it pours; at least it is so in the theatre business," says Mr. Greenleaf. "One melodrama makes a hit with a certain class of people and incidentally coins a few thousand dollars for its author and proprietor, when behold! in six weeks there are half a dozen more of exactly the same pattern trying to do the same business in the same way."

This is true, and the fact is plain that such imitations are not confined to the cheaper classes of amusements. Let a play or a piece of any grade or sort make a success, and managers rush in with something as near like it, without actual infringement, as ingenuity can devise. The latest evidence of this lack of originality wedded to the desire to profit from the originality of others was seen in the renaming of several musical pieces, one after another, so that their titles would as nearly as might be resemble that of a comic opera that had won favor.

The fact that these imitations seldom or never succeed in attaining anything like the success of the thing imitated does not deter managers from still pursuing this foolish policy, which has no parallel in any other business or profession.

## Red and Black.

THE intense sarcasm which was Sir Henry Irving's only weapon was well illustrated when an actor but little known and puffed up with his own importance informed Sir Henry that he had a new idea for Hamlet. He had discovered in Denmark that the color for mourning was red, not black, and he proposed to dress his Hamlet entirely in red.

"Well, that's—that's—that's new at any rate," replied Sir Henry.

The pompous actor went on to say: "The only trouble comes at that part where Hamlet says: 'My inkly cloak, good mother.'"

"Oh, well," remarked Sir Henry, "you know they have red ink."

## A Peril of Genius

BEETHOVEN's cook once used a score of the precious leaves of his MSS. for kindling the fire. The original of one of Bach's works was once seized upon by a young gardener and tied around young apple trees. Many of Schubert's beautiful melodies lay for years in garrets, and the story is authentic of a valuable pile of manuscripts by an Italian composer being sold to a dealer in waste paper by the composer's profligate son.

## The Seven Ages

A Woman's Version.

ALL the world's a stage,  
And all the women are merely players;  
They have their exits and their entrances;  
And one woman in her time plays many parts,  
Her acts being seven ages. At first the sister,  
Holding her mewling, puking brother in her arms.  
Then the merry school girl with her satchel  
And shining morning face, flying like bird  
Most willingly to school; and then the maiden,  
With love first budding in her heart,  
Inditing sonnets to her hero's eyebrow.  
Then a woman, with thoughts of triumphs,  
Dressing like a queen,  
Jealous of rivals, quick to fall in love,  
Seeking the god of love in every courtier's phrase.  
And then the mother, with buxom  
Waist, and eyes of tender care,  
With words of counsel, and with loving heart,  
Full of wise saws and modern instances;  
And so she plays her part.  
The sixth age shifts into the slow and slippered  
step,  
With spectacles on nose and poke on side,  
Her youth's gay gowns, a world too fine,  
Saved for her girls, and her rich, full tones  
Weaker than they were, but still breathing love.  
Turning toward her past, she tells  
Her tale of youthful triumphs to her girl.  
Last scene of all that ends this strange eventful  
history  
Is utter loneliness, but not oblivion;  
Sans child, sans cheer, sans joy, sans everything.  
BESS BRIDGES.

## Cibber as a Critic

AFTER reading some of Colley Cibber's more careful criticisms one is apt to fall to wondering just how much dramatic criticism has progressed or altered in somewhat more than a hundred and seventy-five years. Mr. Cibber's diagnosis of the abilities and limitations of Underhill would put many of the modern students of the stage to shame.

"Underhill was a correct and natural comedian. His particular excellence was in characters that may be called still life—I mean the stiff, the heavy and the stupid. To these he gave the exactest and most expressive colors, and in some of them looked as if it were not in the power of human passions to alter a feature of him. In the solemn formality of Obadiah in the Committee and in the boobyish heaviness of Loipoop in the Squire of Alastia he seemed the immovable log he stood for! A countenance of wood could not be more fixed than his when the blockhead of a character required it. His face was full and long; from his crown to the end of his nose was the shorter part of it, so that the disproportion of his lower features when soberly composed, with an unwandering eye hanging over them, threw him into the most lumpy, moping mortal that ever made beholders merry! Not but at other times he could be awakened into spirit equally ridiculous. In the coarse, rustic humor of Justice Clodpate he was a delightful brute, and in the blunt vivacity of Sir Sampson in Love for Love he showed all that true perverse spirit that is commonly seen in much wit and ill nature."

Cibber appears to have had a most scholarly appreciation of the difference between literary creation and physical reproduction. His examples, as in the present instance, are always delightfully to the point:

"As we have sometimes great composers of music who cannot sing, we have as frequently great writers that cannot read, and though without the nicest ear no man can be master of poetical numbers, yet the best ear in the world will not always enable him to pronounce them. Of this great truth Dryden, our first great master of verse and harmony, was a strong instance. When he brought his play of Amphytrion to the stage I heard him give it his first reading to the actors, in which, though it is true he delivered the plain sense of every period, yet the whole was in so cold, so flat and unaffectionate a manner that I am afraid of not being believed when I affirm it."

"On the contrary, Lee, far his inferior in poetry, was so pathetic a reader of his own scenes that I have been informed by an actor who was present that while Lee was reading to Major Mohun at a rehearsal Mohun, in the warmth of his admiration, threw down his part and said: 'Unless I were able to play it as well as you read it, to what purpose should I undertake it?' And yet this very author, whose elocution raised such admiration in so capital an actor, when he attempted to be an actor himself soon quitted the stage in an honest despair of ever making any profitable figure there."

"The most that a Vandyke can arrive at is to make his portraits of great persons seem to think. A Shakespeare goes further yet and tells you what his pictures thought. A Betterton steps beyond them both and calls them from the grave, to breathe and be themselves again in feature, speech and motion. When the skillful actor shows you all these powers at once united and gratifies at once your eye, your ear, your understanding—to conceive the pleasure arising from such harmony you must have been present at it! 'Tis not to be told you!"

## A Christmas Greeting

IN this stern world that is a crowded stage,  
Blithe Mummer of brief role and weary heart,  
May Fate, that playwright grim, through Life's  
new page  
Crowd Love and Laughter into all thy part!  
ARTHUR STRINGER.



"My hat just came by express—how do you like it?"  
"Fine! How did the rest of your costume come—by registered letter or by telephone?"

## Irving and Terry

THE recent death of Sir Henry Irving recalls an event of interest that will long be remembered by residents of Madison and students of the University of Wisconsin.

Early in May, 1900, Sir Henry Irving's special train, en route from St. Paul to Milwaukee, bear-



ing not only the tragedian but Ellen Terry and their entire company of nearly one hundred persons, stopped at Madison for two hours, and as word had been received in advance a large number of students and residents assembled at the station to greet him. Five hundred students cheered vociferously. Sir Henry stepped from his car and raised his hat in acknowledgment. He soon returned to his car for Miss Terry, whom he presented. She was received by the wife of ex-Governor Lucius Fairchild, who gave her the beautiful bouquet shown in the picture.

At this time G. A. Alexander, Jr., then a law student, appeared with his camera, and the students clamored for a photograph of Sir Henry and Miss Terry as they stood. With Sir Henry's approval the picture as shown above was taken. The photograph was finished the same day, and on the day following was placed in Miss Terry's hands in Milwaukee, she graciously acknowledging its receipt by a large picture of herself with her autograph.

## MRS. FISKE AT HARVARD.

On Tuesday, Dec. 12, upon invitation of the Ethical Society of Harvard University, Mrs. Fiske delivered an address at Sanders Theatre, Cambridge, Mass. The audience, composed largely of the faculty and student bodies of Harvard University and Radcliffe College, filled the theatre to its capacity of 1,600. After the doors were closed a large number of people waited outside, unable to gain admission. Mrs. Fiske was introduced by Professor C. T. Copeland, of the Department of English Literature, and was most enthusiastically welcomed, while at various points in her address and at its conclusion she was warmly applauded. Aside from the distinguished persons associated with the university present there were many prominent in the social life of Boston, as well as E. H. Sothern, Julia Marlowe, Ben Greet and others in the dramatic profession whose presence in Boston permitted them to attend. At the conclusion of the address an informal reception was tendered to Mrs. Fiske at Professor Copeland's rooms in Hollis Hall, where Mrs. Briggs and Dean Briggs received. Owing to want of space and the element of time in getting the Christmas number of THE MIRROR to press this brief note of the event must now suffice. Professor Copeland's speech of introduction and Mrs. Fiske's address will, however, be published in full in next week's MIRROR because of the significance of the event as illustrating a high compliment paid to the American stage.





AS MARY TUDOR IN  
WHEN KNIGHTHOOD WAS IN  
FLOWER. PHOTO BY W.A. JANDY.



AS PARTHENIA IN  
INGOMAR. PHOTO COPYRIGHT  
1898 BY FALK.



AS THE COUNTESS VALEVA  
IN THE COUNTESS VALEVA. PHOTO BY  
RICH DROZ.



AS BEATRICE IN MUCH  
ADO ABOUT NOTHING. PHOTO  
BY JANDY AND BRADY.



AS BARBARA FRITCHIE IN  
BARBARA OF FRITCHIE. PHOTO BY  
VE ROSE STUDIO.



JULIA MARLOWE

PHOTO  
BY  
JANDY  
AND  
BRADY.



AS ROMOLA IN  
ROMOLA. PHOTO BY  
JANDY AND BRADY.



AS PRINCE HAL IN HENRY  
THE IV. PHOTO BY MORRISON.



AS FIAMMETTA IN QUEEN  
FIAMMETTA. PHOTO BY  
VE ROSE STUDIO.



AS JULIET IN ROMEO  
AND JULIET. PHOTO BY  
JANDY AND BRADY.



AS ROSALIND IN  
AS YOU LIKE IT. PHOTO BY  
JANDY AND BRADY.



AS COLNETTIE DE BOUVRAY  
IN COLNETTIE. PHOTO BY  
VE ROSE STUDIO.

# JULIA MARLOWE IN NOTED IMPERSONATIONS



## THE USHER



It was announced some time ago that not only had certain theatre managers in Paris declared a prohibition upon big hats in their theatres, but that those arbiters of fashion, leading Paris milliners, had collaborated on a theatre hat or bonnet of such proportions that it would not in the least exclude the view, and purposed by their authority to make such head gear the sign of modishness in the theatre.

Yet where the vanity of woman—and for that matter, perhaps, the vanity of man, although man does not interfere with perspectives in the theatre by wearing his hat—is concerned, decrees and fashions, unless they cater to it, are of little avail. For instance, read this from the European edition of the *Herald*—a letter written to that journal by a disgusted theatregoer in Paris:

A huge white hat with a garden of flowers on it and a voluminous white veil made a wall between us and the stage the other afternoon at the Variétés. As we could see nothing we tried to change our seats, but could only have a loge for four, but literally two filled it. Even there the two rows of seats in front were filled with ladies with hats on.

It is astonishing how indifferent they are here to the comfort of theatregoers. We spent twenty-four francs (\$5) for two seats in the second row in the balcony and twenty francs (\$4) more for two seats in a narrow loge, where we saw badly and one of us stood up to see. Forty-four francs (\$9) to be very uncomfortable! It is really shameful! Why will not the directors of the theatres forbid hats as they do in other countries, and allow people to fully enjoy their theatres? In no other country do they act as here; in no other country are the public so uncomfortable. Large prices, uncomfortable seats, no ventilation, and it is impossible to see.

The hat question aside—and here nowadays few women offend by wearing their hats at the theatre—it is apparent that theatregoers here have little to complain about in the matter of price and details of comfort, when such exactions and disappointments as the foregoing are considered.

The small fry among so-called dramatic newspapers, as well as the small fry among so-called theatre managers, sometimes individually afford matter for amusement.

In a little paper, devoted to dramatic matters, largely local, in the West, there recently appeared the following "notice" of an "opera house" manager to his friends, intimates and patrons:

I take this opportunity to say good-bye and farewell to all of my friends among the show people and others, as I have closed the opera house for good and will move the building, which is a one-story frame, 30 by 30, down to the farm, some three miles from town. I may some time again engage in the opera house business, when I hope to meet all of my friends, traveling and resident, and make new ones; but fourteen years at one thing, and making no money at it. It is time to quit!

And who could blame him?

According to information furnished to THE MIRROR there is a new playgoers' club in process of formation in New York, to be known as "The American Playgoers."

The leaders of the new movement are Amelia Bingham, Mary Shaw, Mrs. Doré Lyon, Eden E. Greville, Mrs. Fernandez Murray Carson, C. H. Meltzer, Florence

Guernsey, Dr. Landes, and others well known in literary and artistic circles in this city.

In a circular letter the American Playgoers announce among their purposes:

To promote an intelligent interest in the drama and kindred arts, and a realization of their highest possibilities; to attend all productions of new plays and music dramas and to criticize the same in a fair and impartial manner; to bring authors, actors, audience and managers into closer and better relations with each other; when expedient to produce new plays under the direction of the governing board; to issue whenever possible a publication to be called the *Playgoer*, which shall represent the views of the playgoer; to extend hospitality to visitors distinguished in arts or letters; to provide permanent club rooms for members.

The club will hold meetings and debates, listen to lectures and give entertainments, and promises to furnish a constant series of attractions on the first and third Sundays of each month. "We want," the announcement continues, "to create and foster a love of art in all forms, especially among the rising generation."

London has a large and representative Playgoers' Club, as well as other organizations on similar lines not distinctively named, and there is no reason why New York should not have at least one such club that would be representative of all that is best in social life as that life relates to the theatre.

Such clubs reflect benefits upon the theatre aside from the mere patronage which attendance implies. They crystallize the sort of opinion that assists theatre art and disseminate an appreciation which helps plays and players that deserve encouragement.

## Summer Homes of Vaudeville Actors

**W**ITHIN the last few years many prominent vaudeville performers have been acquiring a most commendable habit—that of investing their money in homes. In some cases these homes are magnificent estates that many a wealthy man might covet; in others, they are just a cottage by a sylvan lake or a little Summer place near the tossing sea. But in every case it is a home, and as such it is appreciated by those whose lives are spent mainly in hotels and sleeping cars.

The vaudeville performer needs a home. Primarily it cultivates the often sadly neglected domestic side of his nature; then, too, it represents money, and money that at any time is available, and last, but not least, it is a house of refuge in time of trouble.

It has been the custom in the past and, it is sad to say, this custom is by no means relegated absolutely to the past, for the vaudeville performer to live up to his income, taking little thought of the morrow, still less of the day after, and absolutely none for all time thereafter. Happily things are now changing and it is to be hoped



Photo by Bushnell, San Francisco.  
HELEN WHITMAN.

that all who are engaged in this profession will follow in the erudite footsteps of the pioneer homesteaders.

Most of these homes are located in the East, and of those in the East most are near New York and Broadway. The reason for this is too obvious to need explanation. Long Island has proven itself the beloved not only of the vaudeville homesteaders but of their dramatic brethren as well, while the other pretty and convenient suburbs of New York are by no means neglected. Some of the more venturesome roam far—to the Catskills, to the Adirondacks, to the Berkshires, and to the White Mountains. And still others, with the spirit of adventure in their hearts and much carfare in their pockets, wander to the utmost limits of our United States.

THE MIRROR has been enabled to secure photographs of a few typical homes, which are reproduced upon another page. A really magnificent estate is that of Mr. and Mrs. Richard F. Staley (Staley and Birbeck). It is situated between the Berkshire Hills and the Catskill Mountains and is known throughout that part of the country as "The Red Farm." The house is located on the summit of a lofty hill and from its windows can be seen mile upon mile of hill and dale, woodland and meadow. The exterior of the house, as is plainly shown in the illustration, is most attractive. But the interior is more than attractive—it is magnificent. In connection with his place Mr. Staley has large apple and peach orchards and an extensive and completely equipped poultry farm, while his cattle and horses are of the best breeds obtainable.

A really pretentious city home is that of Will-

iam Everhart (The Great Everhart). This house is located in Columbus, O., and is one of the finest residences in that city. Although the European demands for Everhart's act are constant and importunate, he manages to spend several weeks in each year at his residence.

Mr. and Mrs. Will H. Murphy (Murphy and Nichols) are the fortunate possessors of an extremely pretty and cozy little home, which is located on one of the most beautiful streets of Syracuse, N. Y.—Lincoln Avenue.

"Lyre's Nest," the quaint old home of Madge Burt (Ellsworth and Burt), is situated in Westport, Me. In regard to its unusual name Miss Burt says: "Mother named it because no one ever tells the truth there." It is an old, rambling farmhouse, situated on an island, of which Miss Burt owns one hundred and eighty acres. On this, to again quote Miss Burt, she raises "everything from Cain to corn." There is a fine apple orchard, berries grow in abundance, and fish are extremely plentiful. Once more, to quote Miss Burt: "I exist in the Winter and live in the Summer, when we keep open house and all are welcome."

At Madison Centre, Me., is situated Lewis McCord's pretty Summer home, where the three talented members of this very popular company rest after their "forty-five weeks" season. Mr. McCord's charming daughter, Elvia Bates, is the "Juliet" of the hamlet, and there recuperates after the arduous season's work in Her Last Rehearsal.

Another island home is that of Mr. and Mrs. Will M. Cressy (Cressy and Dayne) at Lake Sun-



GRACE LOCKWOOD.

apee, N. H. Mr. Cressy divides his Summer between yachting on the lake, writing sketches in the house, and scaring the farmers and their faithful steeds with his big touring car, in which he makes long trips throughout the surrounding country.

In Van Nest, N. Y., is located the home of Frank T. Ward, of Ward and Curran. Mr. Ward was one of the first to reside in the section in which his home is located, and his original investment has increased fully a hundredfold.

Mr. and Mrs. Sam J. Ryan (Maud Huth) have their home at West New York, N. J., one of the prettiest locations on the Palisades. Mr. Ryan is so fond of Broadway that he located where the glare of the Great White Way is plainly visible at night from his windows. Mr. Ryan's partner, Tom Lewis, lives in the heart of the theatrical colony at St. James, L. I., directly opposite the home of Willie Collier. Mr. Lewis' home is a tiny, old farmhouse and the prettiest, quaintest, coziest place imaginable.

William and Lewis Crane (Crane Brothers) are the possessors of a home at Oyster Bay, L. I., not far from that of President Roosevelt. It is a large, old-fashioned farmhouse, and the Cranes pride themselves on being real farmers. They also own a large poultry farm at Syosset.

"Elinore Villa," the home of the Elinore Sisters, is one of the most beautiful residences in King's Park, L. I., a part of the country noted for its fine roads and beautiful drives.

At Sayville, L. I., is the home of Mr. and Mrs. Thomas J. Ryan (Ryan and Richfield), who have cleverly named the charming place "Yaud-Villa." Mr. and Mrs. Ryan spend from fifteen to eighteen weeks of each year at their home and are enthusiasts in outdoor sports.

Mr. and Mrs. George Felix (Felix and Barry) have a beautiful home at Bensonhurst-by-the-Sea. The younger daughters of the late William Barry, along with Mr. and Mrs. Felix, spend three months at Bensonhurst every Summer. Mrs. Felix is a social favorite and passes many pleasant hours at golf and lawn tennis, while Mr. Felix is busy with his trotter, "Hattie B." and his baseball field at Ulmer Park, where his team can be seen every Sunday struggling for victory.

Through the indefatigable efforts of Charles M. Ernest many vaudevillians have settled in Harrison, N. Y., which is a perfect suburban town, and possesses all the advantages of a city residence as well. Mr. Ernest has a delightful home here, and as may be seen by the accompanying pictures, those of Mr. and Mrs. William E. Hines (Hines and Remington) and Harry Thomson, the well-known "Mayor of the Bowery," are also there. Many others have lots in Harrison and will build shortly.

East Elmhurst and Auburndale, L. I., are being built up much in the same way, and the terms offered by the many real estate companies in the field are within the reach of performers with even the most modest incomes.

## MIDDLE-EMMET.

Nicholas Biddle, formerly of Philadelphia, and Elizabeth Le Roy Emmet were married at New Rochelle, N. Y., on Dec. 12, at the home of the bride's sister, Mrs. Martin J. Keogh. The bridegroom is a manager of the Astor estate and a member of the Harvard and the Players' Club. The bride has appeared with Clara Bloodgood in *The Girl with the Green Eyes* and was playing in *Fritz in Tammany Hall* when she met Mr. Biddle.

## PERSONAL



Photo by Armstrong, Boston.

BLANDEN.—Leander Blanden, who retired from the stage a year or more ago on account of illness, has recently returned from Europe much improved in health and expects to head his own company next season in a repertoire of high-class plays.

ROULAND.—Orlando Roulard, who painted the pictures of E. H. Sothern as Shylock and Petruchio, which have been photographed and reproduced in this number of THE MIRROR, has been engaged by Mr. Sothern to complete a series of nine portraits. Mr. Roulard is also to paint at least two portraits of Julia Marlowe.

KALICH.—Bertha Kalich is spending the time before Christmas, when she will begin her tour of the principal cities in Monna Vanna, at Lakewood. Her tour will begin at the Belasco Theatre, Pittsburgh, and thence she will go to St. Louis, Chicago and other Western cities.

REJANE.—M. Porel, manager of the Vaudeville Theatre, Paris, was granted a decree of divorce from Madame Rejane on Dec. 11.

BARUCH.—Hartwig Baruch, who has been conducting a prosperous brokerage business, accepted an invitation to play Don Jose to Olga Nethersole's Carmen for one performance. Mr. Baruch, under the name of Nathaniel Hartwig, originated the part of Don Jose when Carmen was first produced here.

SUTRO.—Alfred Sutro will sail for New York on Jan. 6 to superintend the rehearsals of *The Fascinating Mr. Vandervelt*.

MODJESKA.—Madame Modjeska has sold her mountain home at Santa Ana, Cal., to Leopold Moss of Chicago. The property contains about 12,000 acres.

RUSSELL.—Lillian Russell, who has just finished a ten weeks' tour of the Proctor Circuit, for which it is said she received \$30,000, sailed for Europe on the *Baltic* on Wednesday last.

KAUSER.—The many friends of Alice Kauser will regret to learn that she is ill at her home with a severe attack of gastralgia. Although Miss Kauser is confined to her bed she is constant touch with her office and is directing her business as usual.

CALVE.—Madame Calve has been compelled to abandon her concert tour on account of a severe attack of tonsillitis. She has gone to Hot Springs for special treatment, and will resume her tour on Jan. 5, at Chicago.

## BENEFIT FOR THE JEWS.

The benefit held at the Casino Theatre yesterday (Monday) afternoon in aid of the Jews in Russia added a considerable sum to the already large amount raised for this purpose. The programme was as unusual as the occasion. Mark Twain gave a ten minutes' chat, Sarah Bernhardt appeared in a new one-act play, Margaret Anglin and her Princess Theatre company presented the third act of *Zira*, and Henry Miller, Auguste Van Biene, Kate Condon, and Kitty Cheatham appeared in specialties. Among those who sold programmes were Ruth Vincent, Selma Johnson, Emma Janvier, Mrs. Jacob P. Adler, Kitty Gordon, Isabel Hall, Viola Allen, and Countess Kinsky.



STANDS for trousers.  
By ladies employed.  
When pleasures like this  
They once sought and  
enjoyed.

Now 'tis the fashion.  
Instead of a wheel,  
To dress like a mummy  
À l'automobile.

Much now is hidden  
That once was ex-  
posed;  
But beauty is beauty.  
Concealed or  
disclosed!

LILLIAN KEMBLE.



ACADEMY OF MUSIC—Babes in Toyland—4th week—26 to 33 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Mr. Him and I.  
BELASCO—Huckleberry Finn in The Girl of the Golden West—4th week—34 to 42 times.  
BIJOU—David Warfield in The Music Master—126 times, plus 16th week—113 to 119 times.  
BROADWAY—Fenoulog—6th week—62 to 58 times.  
CARNEGIE HALL—Patrolmen's Patrolmen's.  
CASINO—The Earl and the Girl—7th week—50 to 57 times.  
CIRCLE—Al. Reeves' Burlesques.  
COLONIAL—Vaudeville.  
CRITERION—William Collier in On the Quiet—4th week—24 to 31 times.  
DALY'S—Viola Allen in The Toast of the Town—4th week—23 to 30 times.  
DEWEY—Farland Widows Burlesques.  
EDEN—MUSEE—The Girl of the Golden West and Vaudeville.  
EMPIRE—Maude Adams in Peter Pan—7th week—45 to 54 times.  
FOURTEENTH STREET—A Crown of Thorns.  
GARDEN—Closed.  
GARRICK—Grand George in The Marriage of William Ash—4th week—35 to 40 times.  
GOTHAM—Castro Girls Burlesques.  
GRAND OPERA HOUSE—Arnold Daly in You Never Can Tell.  
HAROLD OPERA HOUSE—Marie Cahill in Moonshine.  
HERALD SQUARE—Olga Nethersole in Carmen—2d week—8 to 14 times.  
HIPPODROME—A Society Circus—2d week.  
HULSTON—Robert Lortie in The Man and Superman—16th week—119 to 126 times.  
HURTTG AND SEAMON'S—Vaudeville.  
IRVING PLACE—Irving Place Stock co. in Die Ketten Glieder—3 times.  
JOE W. RAY—The Prince Vagabond—4 times.  
KALICH—Hebrew Drama.  
KEITH'S UNION SQUARE—Continuous Vaudeville.  
KNICKERBOCKER—Virginia Harned in La Belle Marquise—7th week—22 to 29 times.  
LEW FIELDS—Peter F. Daly in The Press Agent—4th week—25 to 30 times.  
LIBERTY—A Pair Exchange—3d week—15 to 21 times.  
LONDON—Cherry Blossoms Burlesques.  
LYCEUM—The Lion and the Mouse—5th week—33 to 40 times.  
LYRIC—Sarah Bernhardt in Repertoire—2d week.  
MADISON SQUARE—Henri Dreyfus in The Man on the Box—12th week—60 to 97 times.  
MADISON SQUARE GARDEN—Electrical Show.  
MAJESTIC—Woodland—6th week—66 to 73 times.  
MANHATTAN—Before and After—2d week—7 to 13 times.  
MENDELSSOHN HALL—Musical Recitals.  
METROPOLIS—The Curse of Drink.  
METROPOLITAN OPERA HOUSE—Conrad Grand Opera Company in Repertoire—3rd week.  
MINER'S BOWERY—The Two Girls Burlesques.  
MINER'S EIGHTH AVENUE—Dainty Farse Burlesques.  
MURRAY HILL—Wedded and Parted.  
NEW AMSTERDAM—J. S. Willard in The Man Who Was—7 times; A Pair of Spectacles.  
NEW STAR—The House of Mystery.  
NEW YORK—Richard Carle in The Mayor of Tokio—9th week—17 to 24 times.  
PASTOR'S—Vaudeville.  
PRINCESS—Margaret Anglin in Zira—14th week—95 to 102 times.  
PROCTOR'S FIFTH AVENUE—East Lynne.  
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.  
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.  
PROCTOR'S TWENTH STREET—Raglin's Way.  
SAVOY—James K. Hackett and Mary Manning in The Walls of Jericho—13th week—98 to 106 times.  
THALIA—When the World Sleeps.  
THIRD AVENUE—For His Brother's Crime.  
VICTORIA—Vaudeville.  
WALLACK'S—William Faversham in The Squaw Man—9th week—67 to 84 times.  
WEST END—It's Up to You, John Henry.  
YORKVILLE—The Heart of Maryland.



## TELEGRAPHIC NEWS

## CHICAGO.

The Virginian Returns—The Street Singer—Christmas Week Attractions.

(Special to The Mirror.)

CHICAGO, Dec. 16.

The Virginian, with Durtia Farnum, is having a fine run at the Grand, in spite of its many former engagements. This is its fourth visit and the Grand is the third Chicago house to have the attraction.

Jessie Mae Hall in The Street Singer started the week at the Criterion with big houses, and the clever little star developed unlimited popularity at Lincoln Carter's theatre of "singles and exits."

Bertha Kalich in Monna Vanna, under the management of Harrison Grey Fiske, comes to the Garrick Jan. 8. Margaret Anglin will be seen at this theatre in her new play.

Hal Rod's Custer's Last Fight is a winner here, at the Alhambra, with Montgomery Irving as Buffalo Bill.

The new comedy season at the Thirty-first Street started the week with a fair house Sunday night. The company includes, besides Messrs. Jossey and Howard, George Morton, Charles Burnham, George S. Thompson, Harry Dunkerson, Camilla Dahl, Blanche Clyde and Lillian Bryant.

OTIS COLBURN.

## BOSTON.

Mrs. Fiske's Last Week—Fantana—Francis Wilson—Actors' Fund Benefit.

(Special to The Mirror.)

BOSTON, Dec. 16.

Mrs. Fiske will take her leave of Boston with the performances of the coming week at the Tremont, where Leah Klechka has been the most greatly admired of the productions seen here in a long time. So powerful a star and so strong a play deserve to break all records, for the work is without its equal, and Mrs. Fiske's art, always a delight to the playgoer, has never had so perfect a presentation as at this time. Although the week is the worst one of the year here, theatrically speaking, the indications are that it will be a notable one for Mrs. Fiske.

Fantana will be the production of the new week at the Boston.

Francis Wilson will be the star at the Hollis next week, coming back after an absence of two seasons and appearing for the first time as a star in legitimate comedy. The bill will be Cousin Billy and The Little Father of the Wilderness.

The Rogers Brothers in Ireland will have only one more week of its engagement at the Colonial. She Stoops to Conquer will be the second of the revivals of the English masterpieces at the Castle Square.

Because She Loved Him So will be the comedy of the coming week at the Empire, and the leading members of the stock company will undoubtedly give a production that will compare well with the original.

Fantana will be the production of the new week at the Majestic, following the long run of As Ye Sow.

Ben Greet will give Macbeth at Jordan Hall.

The Holy City will be the play for the stock company of the Bowdoin Square.

Joseph Wheelock, Jr., will take his place as a big Boston favorite, and his starring engagement in Just Out of College at the Park goes down as an unqualified success.

Tom, Dick and Harry will be next week's attraction at the Globe, coming there for a single week.

The Life That Kills will be the melodrama to be seen at the Grand Opera House next week.

There was a large audience and big receipts for the Actors' Fund benefit, which was given at the Colonial on Dec. 15. Mrs. Fiske started the entertainment with a high artistic standard with an act from Leah Klechka, and the other leading features were E. H. Sothern and Mary Hall in the closet scene from Hamlet, Joseph Wheelock, Jr., in Just Out of College, the Rogers Brothers, Corinne, Bessie De Voie, Marion Stanley, Elene Foster, James J. Morton, the Ellmore Sisters, the Musical Johnsons. Arrangements for the benefit were successfully carried out by William D. Andrews.

JAY BRYSON.

## WASHINGTON.

English Grand Opera—Thomas Jefferson—The Winning Girl—Burr McIntosh.

(Special to The Mirror.)

WASHINGTON, Dec. 16.

The Savage English Grand Opera season during the week at the Columbia Theatre tested the capacity at every performance. This house will be dark for the week of Dec. 18.

At the New National Theatre commencing Monday Thomas Jefferson will appear in Rip Van Winkle. Blanche Walsh in The Woman in the Case follows. On Thursday afternoon, Dec. 14, Burr McIntosh delivered his illustrated lecture, "With Secretary Taft in the Orient."

Frank Perley's musical comedy, The Winning Girl, won approval at the Belasco. Mrs. Fiske is the attraction Christmas week in Leah Klechka.

A Desperate Chance is the announcement for the week of Dec. 18 at the Academy of Music.

The Spiritualistic Fays, at the Majestic Theatre, remain another week.

JOHN T. WARD.

## PITTSBURGH.

A Hot Old Time—The Bishop—The Wizard of Oz—A Race For Life.

(Special to The Mirror.)

PITTSBURGH, Dec. 16.

That old farce, A Hot Old Time, will be the bill at the Empire next week, and is said to have a number of new specialties.

At the Belasco The Bishop will be the attraction with W. H. Thompson and a good supporting company. Bertha Kalich in Monna Vanna is the underline.

A new edition of The Wizard of Oz will be at the Nixon, and the cast is still headed by Montgomery and Stone in their well-known characters. The Pearl and the Pumpkin follows.

I. O. U., with Kolb and Dill and a large company, will be the Alvin's attraction. "Hap" Ward in The Grafters for the following week.

The Bijou will have A Race For Life, and will be followed by Bedford's Hope.

The Morning Glories company will be at the Gayety, and The Ideals at the Academy.

ALBERT S. L. HEWES.

## BALTIMORE.

The Galloper—Julie Bon Bon—Kneisel Quartette.

(Special to The Mirror.)

BALTIMORE, Dec. 16.

The Galloper, by Richard Harding Davis, will be next week's attraction at Ford's. It will be presented under the management of Henry W. Savage, with Raymond Hitchcock in the leading role. Mrs. Leffingwell's Boots will follow Christmas week.

Albany's Theatre will be dark next week.

Louis Mann and Clara Lippman in Julie Bon Bon will be the Christmas offering.

The Academy will be dark next week, with Rogers Brothers in Ireland as the Christmas bill.

The Child Wife will hold the stage of Blaney's next week, and How Hearts Are Broken will be presented at the Holiday Street.

The Jan Kubelik concert at the Lyric last Thursday night was a great success. Ludwig Schwab was the accompanist. Agnes Gardner Eyre, pianist, played delightfully.

The Kneisel Quartette, with Harold Randolph, pianist, rendered an enjoyable concert at Peabody Hall last Friday evening.

The Kentucky Belles will be the attraction at the Monumental next week. HAROLD RUTLEDGE.

## CINCINNATI.

McIntyre and Heath—The Grafters Opens—Benefit at the German Theatre.

(Special to The Mirror.)

CINCINNATI, Dec. 16.

McIntyre and Heath finished a good week at the Grand to-night, where they will be followed by Mrs. Wiggs of the Cabbage Patch. The Kneisel Quartette, with Harold Randolph, pianist, played delightfully.

Hap Ward in The Grafters is to be next week's bill at the Walnut commencing to-morrow afternoon. The Chaplains has done remarkably well.

Clemens Bauer takes his benefit at the German Theatre to-morrow night, the bill being Quirin and Liewl.

The Forepaugh Players fall back on the old reliable East Lynne for the week before Christmas.

The Heart of Chicago will be seen at the Lyceum to-morrow and Heuck's will have The Millionaire Detective.

H. A. SURTON.

## ST. LOUIS.

Walker Whiteside—Humpty Dumpty—The Bishop—Heinemann-Welb Stock Company.

(Special to The Mirror.)

ST. LOUIS, Dec. 16.

Walker Whiteside, who for years and years never ventured nearer to St. Louis than Alton, Ill., pitches his tent for one week at the Century, essaying a double bill. We are King and David Garrick's Love.

The Garrick has the Heinemann-Welb Stock company for the entire week. The offering moves "from grave to gay, from lively to severe," and will afford thousands a first opportunity to note how German actors and actresses put on and interpret masterpieces of the Fatherland.

Humpty Dumpty will have the Olympia stage. On a line with this will be The Black Crook at the Grand.

Barney Gilmore moves into the picture at Havlin's with A Rocky Road to Dubila.

Manager Russell has a winner in Shadows of a Great City.

The Bishop at the Garrick, with W. H. Thompson and Drina De Wolfe, is doing unexpectedly well.

RICHARD SPAMER.

## PHILADELPHIA.


Mrs. Carter—The Gingerbread Man—Spangles—The College Widow—Blanche Walsh.

(Special to The Mirror.)

PHILADELPHIA, Dec. 16.

Mrs. Leslie Carter at the Lyric Theatre is in her fourth week, reviving Du Barry. Sarah

A FITTING  
FINALE  
TO A  
GOOD  
DINNER



A FITTING  
FINALE  
TO A  
GOOD  
DINNER

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MAUD COOLING.

For several years Maud Cooling has been favorably known as one of the artistically successful leading ladies of the American stage. She can claim a far greater intellectuality than the average actress. She has attracted notice as a pantomime artist and as an impersonator in monologues written by herself. She has been an earnest student of literature, and last year she was in great demand at social functions as a reader of Browning. Her renditions of Pippa Passes and in a balcony received most flattering commendation.

Lulu Glaser in Miss Dolly Dollars follows on Dec. 25, for two weeks.

Spangles is in its second week at the Broad Street Theatre. The English rights have already been sold. Arnold Daly in You Never Can Tell follows on Dec. 25. E. S. Willard comes on Jan. 1.

The College Widow enters its fourth and final week on Dec. 18, at the Chestnut Street Theatre. Frank Daniels with Sergeant Brue follows on Dec. 25.

Blanche Walsh in The Woman in the Case is at the Garrick Theatre. Willie Collier with On the Quiet will fill in two weeks, commencing on Dec. 25.

At the Walnut Street Theatre Coming Thro' the Rye remains for another week. Chauncey O'Leary plays his annual two weeks' engagement commencing on Dec. 25, followed by Robert Mantell on Jan. 8.

Low Dockstader's Minstrels are doing their usual large business at the Grand Opera House. The house will be closed week of Dec. 18, and re-opens on Dec. 25, with the Rays in Down the Pike.

Eugenie Blair's engagement this week at the Grand Avenue Theatre with Oliver Twist is a genuine triumph. The Danites arrive on Dec. 18.

Thos. E. Shea will begin a two weeks' engagement at the Park Theatre on Dec. 18.

No Mother to Guide Her, with Lillian Mortimer, proved an attractive card at the National Theatre. When London Sleeps follows on Dec. 18.

At the People's Theatre, week of Dec. 18, Russell Bros. appear in The Great Jewel Mystery; Kensington Theatre, Two Little Walls; Blaney's Arch Street Theatre, Big Hearted Jim; Forepaugh's Theatre Stock company, The Price of Honor; Darcy and Speck's Stock company, A Royal Slave.

Dumont's Minstrels at the Eleventh Street Opera House are already doing a holiday business.

Die Walkure is the programme on Dec. 19 at the Academy, with the Metropolitan Opera company.

S. FERNBERGER.

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### PLAYS NEW

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Charles and Edna Harris, the Amphion Four, Adamini and Taylor, Pantier Trio, George B. Alexander, Mille and Morris, Dan J. Harrington, Allen and Dalton, Kimball and Donovan, the Demasos, Arberg Sisters, Mille Neleta and company, and Gus Leonard.

Keith's Union Square.

Frank Gardner and Lottie Vincent, Ferry Corway, Fitzgibbon, Morse and Driscoll, Elmer Tenley, Cambrilena Modernes (American debut), LeRoy and Woodford, Sabel Johnson, Harry Greenway and others.

Proctor's Twenty-third Street.

Le Domino Rouge, Idalene Cotton and Nick Long, Tom Nawn and company, Hines and Remington, the Eight Shetlands, Five Juggling Mo-watta, Artie Hall, Casino Comedy Four and Sylvano.

Hammerstein's Victoria.

Joseph Hart and Carrie De Mar, Motoring, O'Brien and Havel, Roscoe's Midgates, A. O. Duncan, Camille Trio, Misses Tobin, Patti Brothers, and Charlie Roscoe.

Colonial.

Colonel Gaston Borderey, Hal Davis, Inez Macaulay and company, Lee Harrison, Pearl and Trubullo, Violet Allen and company, Walkaway Troupe, Potter and Hartwell, Leo Nino, and Carlisle's dogs and ponies.

Proctor's Fifty-eighth Street.

Chie Berzac's Circus, Mr. and Mrs. Sidney Drew, Reno and Richards, Hill and Silvano, Nichols Sisters, Mysterious De Biers, Foster and Foster, Murphy and Francis, and Toledo and Price.

Alhambra.

Ned Wayburn's Minstrel Misses, Clayton White and Marie Stuart, Alcide Capitaine, the Three Meers, Matthews and Ashley, James B. Donovan and Rena Arnold, Bins and Bins, and the Italian Trio.

Hurtig and Seamon's.

Ercle-Ariza Troupe, Mr. and Mrs. Mark Murphy, Edgar Allen and company, John W. World and Mindell Kingston, Calcedo, J. Aldrich Libbey and Katherine Trayer, Sabel Johnson and Martin Brothers.

LAST WEEK'S BILLS.

**HAMMERSTEIN'S VICTORIA.**—Tod Sloan, who at one time had a big reputation as a jockey, made his first appearance as a monologist last week, following the example of James J. Corbett, John L. Sullivan, and other celebrities who took to vaudeville after their days of usefulness in their regular lines of work were at an end. Mr. Sloan came on the stage on Monday afternoon in "full evening dress" and wearing a silk hat. This was queer taste for a man who is noted for his sartorial elegance, but Mr. Corbett, who was present at his debut, will probably see to it that he wears correct afternoon dress hereafter. The jockey acknowledged at the beginning that he had nothing to offer for the entertainment of the audience, and that he was simply a "crowd gatherer." He spoke somewhat after the manner of a man who is called upon unexpectedly at a dinner, and seemed ill at ease. He gained courage as he went along, however, and there is no doubt that if he had proper material, such as a description of the trials of a jockey's apprenticeship, or of some of the famous races he has been in, his turn would be vastly more interesting. As a drawing card he was a howling success, as the house was packed with his admirers at every performance. The bill also included Arthur Dunn and Marie Glazier, Barrows, Lancaster and company in Tactics, Bailey and Austin, Genaro and Bailey, Matthews and Ashley, Darros Brothers, Abdul Kader and his three wives, and Murphy and Francis, all of whom made hits.

**KEITH'S UNION SQUARE.**—Josephine Cohan was the star of an entertaining bill and with her clever little company made a tremendous hit in the Cresay-Niblo sketch, Friday the Thirteenth, which is one of the most entertaining skits shown so far this season. Fred Niblo was second in the order of billing, and his bright, snappy monologue kept the house in a roar for twenty minutes. Mayme Remington and her Buster Brownies, who do a better act every week, added some new tricks that were well appreciated. Their Japanese song was especially good. Edward Mollenhauer, the veteran violinist, who established the first conservatory of music in America, was given an affectionate greeting and his selections were warmly applauded. Mr. Mollenhauer is eighty years old and is the only violinist who has ever performed in public at such an advanced age. He played with nearly as much skill and vigor as an artist of thirty and seemed greatly pleased at the manner in which his efforts were received. Will Rogers and his lariat, Cook and Sylvia, clever dancers; Paul Barnes, who made a hit with the new song, "G. O. P.," the Imperial Japanese Troupe, Mullen and Corelli, clever acrobatic comedians; McKelwick and Shadney, the Three Madcaps, Harry Plicer, To-To, and the pictures were also in the bill.

**PASTOR'S.**—De Witt, Burns and Torrance were the headliners last week, and their pretty acrobatic sketch, The Awakening of Toys, brought them the heartiest kind of applause. Nan Engleton and company were a special feature, presenting for the first time in this city a comedy sketch called How the Widow Was Won. Miss Engleton is an actress of much versatility and considerable talent and her accomplishments are given every opportunity in her present vehicle, which is bright and amusing. She was assisted by William L. Sheridan and Victor Lawrence. Jeannette Dupre made her reappearance on the stage after a long illness and her single specialty was well received. Kline and Gotthold in A Medical Discovery, by Charles Horwitz; Reddy and Currier, clever duettists; Newell and Niblo, popular musical artists; Harry B. Lester, the clever mimic, and Nibbe and Bordeaux were the best features of a bill including the Paragon Trio, Le Clair and West, Frank Elmo, Kitty Hart, and the vitagraph.

**PROCTOR'S FIFTY-EIGHTH STREET.**—Adele Ritchie, charming and dainty to her finger tips, returned to the stage after her recent illness apparently much benefited by her enforced rest. She sang her songs with all the archness and coquetry for which she is so much admired. Paul Conchas did his remarkable juggling stunts most effectively. Mr. and Mrs. Jimmy Barry, Hines and Remington, Eddie Girard and Jessie Gardner, and Greene and Werner divided the comedy honors. Gillette's dogs, Ed Estua, and the pictures rounded out an excellent programme.

**COLONIAL.**—Louise Gunning made her reappearance after a retirement of several months and was given a royal welcome. Her Scotch

songs are delightful and Miss Gunning's personality is as charming as ever. The splendid bill included such well-known acts as Clayton White and Marie Stuart, the Military Octette and the Girl with the Baton, Fanny Rice, Watson, Hutchings, Edwards and company, Charles Gayer and Nellie O'Neil, George W. Day, Lawson and Namon, and the Onaw Trio.

**PROCTOR'S TWENTY-THIRD STREET.**—Colonel Gaston Borderey headed the list and repeated his success as a marksmen. Paul Sandor's dogs were another big feature and gave a remarkable exhibition. Emma Carus with new songs, Joe, Myra and clever little "Buster" Keaton, Mr. and Mrs. Sidney Drew in The Yellow Dragon, Billy Van, the very clever monologist; Hayman and Franklin in their amusing farce, Avery and Hart, and the pictures made a bill that would be hard to beat.

**HURTIG AND SEAMON'S.**—Bessie Clayton in her clever dancing specialty headed a good bill, that included Mark Sullivan and company, John and Bertha Gleason and Fred Houlihan, Metcalf, Paddock and Edwards, Ray Cox, Charles and Edna Harris, Three Rio Brothers, and the pictures.

**ALHAMBRA.**—Le Domino Rouge, Auguste Van Biene, Williams and Walker, and the Little Black Man were the features of an unusually strong bill that embraced Reno and Richards, the Eight Shetlands, A. O. Duncan, James F. Kelly and Dorothy Kent, Cecelia Weston, and the motion pictures.

The Burlesque Houses.

**DEWEY.**—The Jersey Lilies, including Lamaze Brothers, Ada B. Burnett, the Musical Bells and others, drew splendid audiences last week. This week Parisian Widows.

**GOTHAM.**—Bob Manchester's Cracker Jacks, with a good olio and burlesques, proved an excellent drawing card. This week Casino Gloria.

**CIRCLE.**—The European Sensation Burlesques

BIG SPECTACLE AT HIPPODROME.

When the New York Hippodrome was opened on April 12 New York was given a new sensation, and A. Yankee Circus on Mars and The Raiders made the public stare in open-eyed astonishment. It was thought at that time that the gorgeousness of the entertainment could not be outdone, but Thompson and Dundy proved on Wednesday evening last that they could excel even themselves, by presenting a spectacle that leaves its predecessors completely in the shade. It is not too much to say that nothing like it has ever been seen even in London or Paris. The opulence of the settings, the marvellous beauty of the costumes, the wonderfully trained girls of the ballet, and the superlative richness of the whole production simply beggar description. The strongest adjectives seem inadequate to give even a faint idea of the manifold beauties of the spectacle, which has cost many thousands of dollars and many assistants who deserve the highest praise for the wonderful results they have achieved. The new offering is called A Society Circus, and was designed and produced by Mr. Thompson. The book is by Sydney Rosenfeld and the music by Manuel Klein and Gustav Luders. The entire spectacle was staged by Edward P. Temple, with the assistance of Vincenzo Romeo as ballet master. The piece is in two acts and five scenes, and in spite of the tremendous task set for them the employees worked with such dexterity and quickness that the waits were extremely short. A new red plush curtain placed at the edge of the apron and worked by ropes from the ceiling, helped materially in preserving the illusions and enabled the stage hands to accomplish a great deal more in less time than was possible under the old conditions. To say that the audience, which filled every available inch of room and numbered 5,500, was enthusiastic in putting it very mildly. Ordinary applause did not seem to fit the occasion at all, and many times during the performance there were cheers that would have shaken the building if it were not so solid a structure. Lack of space prevents any further comment on the

CARTMELL AND HARPIS.



Photo by White, N. Y.

reappearance. She is under the direction of Ida M. Cartmell, who is rapidly filling the young woman's time on this side.

William H. Macart, late principal comedian in The White Cat, will make his appearance in vaudeville within the next three weeks. Mr. Macart will be assisted by a co. of five in a comedy act written by himself. The comedian, who made the hit of The White Cat, has decided to stay in vaudeville indefinitely.

Le Domino Rouge may go out at the head of a big co., under the management of Loesch and Werba. F. Daly Burgess was engaged as a special feature at the new Diemer Theatre, Springfield, Mass. week of Dec. 4, when he and his dog, "Finnegan," scored heavily.

Waldorf and Mendez, who played at Proctor's, Alhambra, last week, are Albany boys. They have improved their act considerably since they were last seen in their home city, and a most cordial reception was accorded them.

Edward De Noyer has just arrived from Europe, bringing a novel act called "Yuma," which he expects will create a sensation. It is said to have puzzled the scientists and other wise men of Europe and will be shown to the New York public in the near future.

"Buster" Keaton introduced a burlesque on the shooting act of Colonel Gaston Borderey last week at Proctor's Twenty-third Street Theatre that was as funny as anything the little fellow has ever done. Colonel Borderey was so amused with the travesty that he loaned "Buster" one of his small rifles for the entire week.

Henry Kline has joined W. H. Murphy and Blanche Nichols to play part of Frodo in From Zanzibar to Uncle Tom. Murphy and Nichols will spend Christmas week at their home in Syracuse, N. Y.

James Francis Sullivan is still one of the stars of Mr. Film and I. A performer with a somewhat similar name appeared recently at a Sunday concert in New York and several of Mr. Sullivan's friends have been under the impression that he had returned to vaudeville.

Leslie Lisle has entirely recovered from her illness and will be seen shortly with her partner, Billy Orey, in their new comedy sketch entitled The Kid Detective.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates as an advance. Bills will be furnished on application. The names of performers with combinations are not published in this list.

- Adamini and Taylor—Pastor's, N. Y., 18-23.
- Alexander, Geo. H.—Pastor's, N. Y., 18-23.
- Allen, Searl and Violet—Colonial, N. Y., 18-23.
- Allen and Dalton—Pastor's, N. Y., 18-23.
- Allison, Mr. and Mrs.—Poli's, Waterville, Conn., 18-23.
- American Newsboys' Quartette—Star, Seattle, Wash., 18-23.
- American Quartette—Pastor's, N. Y., 18-23.
- Arberg Sisters—Pastor's, N. Y., 18-23.
- Arlington and Holston—Majestic, Chgo., 18-23.
- Armarket, Chgo., 25-30.
- ASHLEY, MARGARET—Glasgow, Scot., 18-24.
- Edinburgh 25-30.
- Austins, Tosing—Dayton, O., 18-23.
- Ma-jestic, Hot Springs, Ark., 25-30.
- Baker and Lynn—Empire, Shepherd's Bush, Eng., 18-24.
- Empire, Cardiff, 25-30.
- Empire, Swansea, Jan. 1-7.
- Bancroft, Celeste—Crystal, Muskegon, Mich., indefinite.
- Bards, Four—Scala, Copenhagen, Denmark, Dec. 1-30.
- Barry, Mr. and Mrs. Jimmie—Proctor's, Newark, N. J., 18-23.
- Beecher and May—Star, Augusta, Ga., 18-23.
- Belleclair Brothers—Orphe, Frisco, 11-24.
- Bellman and Moore—G. O. H., Indianapolis, 18-23.
- Columbia, Cincinnati, 24-30.
- BENGERE, VALERIE—Keith's, Prov., 18-23.
- Keith's, Boston, 25-30.
- Bessie's Circus—Proctor's 58th St., 18-23.
- Bins and Bins—Alhambra, N. Y., 18-23.
- Blanchard, Eleena—Garden, Greenpoint, L. I., 18-23.
- Family, Frankfort, Pa., 25-30.
- Borderey, Colonel—Colonial, N. Y., 18-23.
- Brett, Farry L., and J. Jefferson—Crystal, Muskegon, Mich., indefinite.
- Brown and Navarro—Alhambra, Paris, France 4-Jan. 24.
- Brown, Harry—Coliseum, London, Eng., 18-Jan. 12.
- Browne, Whistling Tom—Orph., Los Angeles, 11-24.
- Bryant and Saville—Olympic, Chgo., 18-23.
- Columbia, St. Louis, 25-30.
- Burgess, F. Daly—Elite, Davenport, Ia., 18-23.
- Gaiety, Springfield, Ill., 25-30.
- Burton and Brooks—Park, Worcester, Mass., 18-23.
- Richmond, North Adams, 25-30.
- Calcedo—H. and S., N. Y., 18-23.
- Cambrilena Modernes—Keith's, N. Y., 18-23.
- Cameron, Grace—Tivoli, Cape Town, S. A., Nov. 13-Dec. 23.
- Camille Trio—Victoria, N. Y., 18-23.
- Capitane, Alcide—Alhambra, N. Y., 18-23.
- Carlisle's Dogs—Colonial, N. Y., 18-23.
- Carlisle's Dogs—Colonial, N. Y., 18-23.
- Carson Brothers—Proctor's, Troy, N. Y., 18-23.
- Carter and Waters—Orph., Reading, Pa., 18-23.
- Cherry and Bates—Keith's, Prov., 18-23.
- Clarke, Harry—Corson—Olympic, Chgo., 18-23.
- Har-market, Chgo., 25-30.
- Clarke, Wilfred—H. and B., Bklyn., 18-23.
- Victoria, N. Y., 25-30.
- Clifford and Burke—Maryland, Balto., 18-23.
- G. O. H., Pittsburgh, 25-30.
- Cogan and Bancroft—Proctor's, Albany, N. Y., 18-23.
- COLEMAN, JOSEPHINE—Keith's, Boston, 18-23.
- Keith's, Prov., 25-30.
- Colby Family—Auditorium, Lynn, Mass., 25-30.
- Collins and Hart—Palace, Manchester, Eng., 18-23.
- Tivoli, London, 25-Feb. 3.
- Columbiana, Trize—Keener's, Bklyn., 25-30.
- Conway and Leland—Birkenhead, London, Eng., 18-23.
- Sheffield 25-30.
- Hull Jan. 1-7.
- COOKE AND MISS ROTHERT—Scala, Antwerp, Belgium, Nov. 22-Dec. 30.
- Moss-Stall Tour, Eng., Jan. 1—indefinite.
- Corway, Ferry—Keith's, N. Y., 18-23.
- CRANE, MR. AND MRS. GARDNER—Portland, Portland, Me., 18-23.
- CHESSEY, WILL M., AND BLANCHE DAYNE—Cock's, Rochester, N. Y., 18-23.
- Shen's, Buffalo, 25-30.
- Dale, Violet—Shen's, Buffalo, 18-23.
- Dallas Brothers—Gotham, Bklyn., 18-24.
- Darrow, Mr. and Mrs. Stuart—Park, Erie, Pa., 18-23.
- Dashington, Albert—G. O. H., Alliance, O., 18-23.
- Davis, William—Majestic, Waco, 18-23.
- Davis and Macaulay—Colonial, N. Y., 18-23.
- Orph., Bklyn., 25-30.
- Davis and Walker—Washington, Pa., 18-23.
- Easton, Pa., 25-30.
- DAY, EDWARD—Arcade, Toledo, O., 17-23.
- Keith's, Cleveland, 25-30.
- DAY, GEORGE W.—Orph., Bklyn., 18-23.
- Alhambra, N. Y., 25-30.
- De Biers, Arnold—Proctor's 58th St., 18-23.
- De Witt, Burns and Torrance—Colonial, Lawrence, Mass., 18-23.
- Empire, Paterson, N. J., 25-30.
- Delmore and Oneda—Keith's, Prov., 18-23.
- Delmore and Liza—Poli's, Bridgeport, Conn., 18-23.
- Poli's, New Haven, Conn., 25-30.
- Delmore, Misses—Proctor's, Troy, N. Y., 18-23.
- Proctor's 58th St., 25-30.
- Demasos, The—Pastor's, N. Y., 18-23.
- Demola and Green—Empire, Shepherd's Bush, Eng., 18-23.
- Empire, Cardiff, 25-30.
- Empire, Swansea, Jan. 1-7.



Photo by Carl and Young, Cincinnati, O.

GLORIA FOY.

Gloria Foy is a clever little musician who, if she grows according to the promise she gives at present, will be a brilliant performer some day. She is the daughter of Mr. and Mrs. Harry Foy, professionally known as Foy and Clark, who are vaudeville stars of the first class. They are presenting this season an oddly original sketch called

A Modern Jonah, the scene of which is laid at the bottom of the sea. Mrs. Foy appears as a mermaid and Mr. Foy impersonates an old sailor who visits the bottom of the ocean in search of adventure. The act has been scoring a big hit everywhere this season, and has added greatly to the popularity of Foy and Clark.

turned out to be one of the best attractions of the season. This week Al Reeves' company.

**LONDON.**—The Dainty Parce Burlesquers, with smart songs and dances, pleased large audiences. This week Cherry Blossoms.

**MINER'S BOWERY.**—The Empire Burlesquers were accorded much approval last week. This week Fay Foster company.

**MINER'S EIGHTH AVENUE.**—The California Girls filled the house with well-pleased audiences. This week Dainty Parce Burlesquers.

VAUDEVILLE IN BROOKLYN.

Hyde and Rehman last week offered Richard Golden and company. Hallen and Fuller, Lew Bloom and Jane Cooper, Maggie Cline, Lew Hawkins, Adamini and Taylor, Colin's dogs, Majestic Trio, and De Koe Trio. This week Nell Burgess, Wilfred Clarke and company, Leslie B. Raymond, Mark Sullivan, Fluke and McDonough, Luigi dell'Oro, Six Per Cent Sisters, Meeker-Baker Trio, Victoria Parker's dogs.

At the Orpheum last week were R. A. Roberts, Wayburn's Minstrel Misses, Alcide Capitaine, Bins and Bins, Three Crane Brothers, Three Meers, Italian Trio, Three Daltons, and the Dewitts. This week E. A. Roberts, Williams and Walker, Military Octette and Girl with the Baton, Geyer and O'Neil, Fanny Rice, Watson, Hutchings and Edwards, George W. Day, Onlaw Trio, and Willie Gardner. The Gotham last week offered Mattie Keene and company, Charles F. Semon, Mazur and Masette, Ford and Dot West, Hathaway and Walton, Radio Furman, Chak Saunders, and Winchman's bears. This week Professor Miller's elephants, Shean and Warren, Three Darras Brothers, Mitchell and Marron, Keige, Thomas Payne, and Fitzgibbon and Dunn.

The Amphion last week offered Anna Lauchlin, Hyams and McIntyre, Mosher, Houghton and Mosher, Snyder and Burkle, John Birch, Carron and Farnum, Mathews and Harris, and Cartmell and Harris. Keene's last week offered Sadie Martindale and company, Smirl and Keener, Frank Bush, Dixie Serenaders, Wood and Ray, Rawson and June, Singer's monkeys, and Tascott. GEORGE TERWILLIGER.

HAILEN WILL APPEAL.

Frederick Hallen's attorneys, Daniel O'Reilly and Maurice Meyer, will carry his case against Thompson and Dundy to the Court of Appeals to definitely determine the value of a contract made by a theatrical manager with a vaudeville artist. Mr. Hallen is deeply interested in this case, as is every other member of the profession, and the outcome will be watched with interest. It has been stated that the White Rats might take up Mr. Hallen's fight in this matter, but while every member of the White Rats may be interested in the case, Mr. Hallen denies emphatically that any one but himself will carry the fight to the finish.

VAUDEVILLE JOTTINGS.

Klizzie B. Masters and co. play the Interstate circuit with their successful war comedy, Romance of Red Cross. The engagement will last ten weeks through the South, opening Dec. 23 at Hot Springs, Ark., after which the co. will jump to the Northwest.

Radford and Valentine are meeting with great success in Europe, headlining almost every bill on which they appear.

Frederick Hallen and Mollie Fuller have been meeting with deserved success with their novel playlet, entitled A Morning Plunge. The sketch was written especially for them, and the critics are unanimous in the opinion that they both have secured a good fit.

Mr. Hallen introduces a dance which he has not done for several years.

John and Alice McDowell, who are at present playing the comedy parts and doing their specialty with Gordon and Bennett's A Slave of the Mill, will be transferred to The Tollers Jan. 1, to originate comedy parts.

Alice Pierce, who is known in Europe as "the Bernhardt of vaudeville," will shortly make her American



Week Dec. 18—14th St. Theatre, N. Y.  
Week Dec. 25—Metropolis Theatre, N. Y.

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Last Week. **MADAME SAKAH**  
**BERNHARDT**  
Monday, Dec. 18, "Address Locomotive;" Tuesday, Dec. 19, "Madam;" Wednesday, Mat., Dec. 20, "Camille;" Wednesday Night, Dec. 20, "La Tosca;" Thursday, Dec. 21, "Sappho;" Friday, Dec. 22, "Phedre;" Saturday Mat., Dec. 23, "Fedora;" Saturday Night, Dec. 23, "La Sorciere;"  
Next Attraction—Beginning Xmas Matinee, **THE BAKES AND THE BAKON**. Seats Thur.

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In a play of '49 by DAVID BELASCO  
**THE GIRL OF THE GOLDEN WEST**

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Special Matinees, Christmas and New Year's Day.  
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fair house. Adelaide Thurston 9; excellent; S. R. O. Alice Nielsen 12. School Girl 14. Robert Edson 18. DAVID J. AUGUST.

#### KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Rajah of Bhong 7; fair business. Blanche Walsh in The Woman in the Case 8 to capacity. Dr. Jekyll and Mr. Hyde 9; poor; to fair business. Woodland 13; greatest satisfaction. Message from Mars 14.

HENDERSON.—PARK (F. R. Hallam, mgr.): Paul Jones Opera co. 8; excellent. The Paraders 9; poor. Jane Corcoran 11; appreciative. High Flyers 12. My Friend from Arkansas 14. Eben Holden 15. Humpty Dumpty 19. Balls of Blue Grass 22.

#### MAINE.

BANGOR.—OPERA HOUSE (A. Owen, mgr.): Britt-Nelson pictures 15, 16. E. H. Sothern and Julia Larlowe 18. Fenberg Stock co. 19-22. Rose Comedy co. 23-26.

#### MASSACHUSETTS.

LYNN.—THEATRE (Frank G. Harrison, mgr.): White Comedy co. 11-16. Play Wiser than Solomon. Dumb Witness. Two Rights to Marry. A Struggle for Liberty. The Man from Up York State. The Mysterious Mr. Holmes. The Winning Hand. The Gentleman Burglar. Jennie the Mascot. Dr. Jekyll and Mr. Hyde; satisfactory. Harvey and Gage co. 18-22.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.): W. F. Mason, res. mgr.: Little Lord Fauntleroy 7-9 pleased fair houses. Shepard's pictures 10; good. Harcourt Comedy co. 11-16. Mrs. Longwell's Boots 15 canceled. Dot Karol Stock co. 18-22.

#### MICHIGAN.

LANSING.—RAID'S OPERA HOUSE (F. J. Williams, mgr.): Adelaide Herrmann 5; good house. Britt-Nelson pictures 8. Light House 9; fair co. to good business. Well's Band 21. A Message from Mars 26.

SAGINAW.—ACADEMY (Joseph Pearlstein, mgr.): Francis Wilson 6; excellent. In a Woman's Power 10; fair business. Nobody's Claim 12, 13. The Denver Express 14, 15.

#### MONTANA.

BUTTE.—BROADWAY Games K. Hede, mgr.): Omaha 4-10; small. Nelson-Britt pictures 16, 17. The Yankee Consul 22, 23. Modjeska 25. Prince of Pilsen 26.—GRAND (Dick P. Sutton, mgr.): Week 11 the Innocent Maids Burlesque co.

#### NEW JERSEY.

TRENTON.—TAYLOR (Montgomery Moses, mgr.): Ethel Barrymore 7 to large business. John Drew 18. Kellogg-Shannon co. 22.—STATE STREET (F. B. Shalton, mgr.): Big Hearted Jim 7-9 pleased. Fantasia 11; capacity. The Burglar's Daughter 12, 13; fair. The Great Hunt 21, 22. It's Up to You. John Henry 23-27. ALBERT C. D. WILSON.

ROCKFORD.—LYRIO (H. P. Souther, mgr.): Grant S. Riggs, box-mgr.: The Burglar's Daughter played to fair business 7-9. Big Hearted Jim 10-13 to excellent business. Henry's Minstrels 14-16. Confessions of a Wife 17-20. THOMAS J. McALEER.

#### NEW YORK.

ROCHESTER.—NATIONAL (Max Hertz, mgr.): Robert Connor in Lieutenant Dick was the starring attraction 11-13 and business was excellent. The Queen of the Highlanders was greeted by fine houses 14-16. Ernest Hogan 18-20.—BAKER (J. H. Moore, mgr.): W. B. McCallum, res. mgr.: The new play, Alone in Rochester, written by James A. Murphy, a local newspaper man, was given its first presentation week 11-16 by the stock co. and capacity business ruled. The play contains many strong scenes and the climaxes are not forced, yet sensational. The text is crisp and bright, with a fine intermingling of comedy and pathos. The plot hinges upon the inner side of political life and intrigue. The construction was faulty, but was remedied, and the liberal use of the camera will place the play upon a firm foundation. The staging was excellent. The co. handled their respective characters artistically. Bertram Lytell, Charles Carver, Arthur Battledore, Tommy Sherer, and Ida Adair, decided hits, and were repeatedly called before the curtain. The play will hereafter be known as The Fight for the State as its present title is a misnomer. Charles's Aunt week 18-22.—LYCUM (M. E. Wolf, mgr.): Henrietta Crossman appeared in Mary, Mary, Quite Contrary 11, 12 to delighted audiences. Maribel Seymour benefit 14; crowded house. Primrose's Minstrels 15, 16; big business. Kubelik 18. Edna May 21.

SYRACUSE.—WINTING OPERA HOUSE (John L. Kerr, mgr.): Arnold Daly in You Never Can Tell 11, 12 pleased fair sized houses. Henrietta Crossman 13. Edna May 22. County Chairman 25.—BASTABLE (M. A. Hargis, mgr.): David Harum 7-9 was well presented by a co. headed by W. H. Turner; business good. Queen of the Highlanders 11-13 to packed upper houses. Lieut. Dick, U. S. A. 14-16. Lured from Home 18-20. Rufus Rustus 21-23. E. A. BRIDGMAN.

ELMIRA.—LYCUM (M. Bels, mgr.): W. Charles Smith, res. mgr.: Aubrey Stock co. 7 and 9. Under Southern Skies 8; capacity; pleased. Daniel Sullivan 11. Lela Taber Gates 12; large house. Vogel's Minstrels 13. Frits in Tammany Hall 14. The Old Homestead 15. Nelson-Britt pictures 16. The Holy City 18. Isle of Spice 25.—COLLEGE THEATRE: Fraternity of Thaps in Alice in Wonderland 16.

ALBANY.—EMPIRE (Frank Williams, mgr.): Under Southern Skies 7; satisfactory. Arnold Daly 15, 16. Edna May 18. Henrietta Crossman (return) 20. HARMANUS (H. S. Jacobs, mgr.): Britt-Nelson pictures 11-14; capacity; return Jan. 8-10. Lured from Home 14-16. Vogel's Minstrels 15-18. A Wife's Secret 25-27. GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Maud Muller 8 and Chockers 9 drew well pleased houses. One of the Many 12 satisfied. You Never Can Tell 13. Primrose's Minstrels 14. Running for Office 15. Hanlon's Fantasia 16.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): James O'Neill in Monte Cristo 8; excellent co.; good house. Josh Sprucey 9; matinee and night, did well. Nat. W. White in Duke of Debut 11 more than satisfied fair house. Primrose's Minstrels 12; better than ever to filled house. The Street Singer 18.

#### NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): Peggy from Paris 6 pleased fair business. West's Minstrels 7 to good business. Andrew Mack in Tom Moore 14. Jerome K. Jerome and Charles Battell Louie 15. Arlene 16. The Yankee Consul 18.

#### OHIO.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.): G. C. Miller, box-mgr.: Chaparral 7; fair; business light. The Virginian 8; excellent. In the Bishop's Carriage 9; business fair; pleased. Tim Murphy (return) in A Corner in Coffee 13. Mrs. Wilson 14. Woodland 16. The Ham Tree 18. Maxine Elliott 19. San Toy 20. Frits in Tammany Hall 22.—NATIONAL (Gill Burrows, mgr.): At Piney Ridge 7-9; excellent business. Barney Gilmore in A Rocky Road to Dublin 11-13. York State Police 14-16. Fighting Fate 18-20. Sherlock Holmes 21-23.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Heart of Chicago 7 drew small house. To Die at Dawn 15. Rajah of Bhong 18. Rose Coghlan 27.—ITEM: Katherine Marry, leading woman with Heart of Chicago, closed and went to Chicago. She was succeeded by Horace Van Elie.

YOUNGSTOWN.—PARK (Lee Norton, mgr.): The Sign of the Cross 9; good presentation and business. Joe Welch in The Peddler 12. In the Bishop's Carriage 13. The King of Rogers 15. International Stock co. 18-22 in repertoire.—GRAND (E. E. Al-

baugh, mgr.): Chicago Stock co. 11-16; big business matinee and night. Plays: A Soldier of the Empire. My Partner, The Parish Priest, The Suburban, Quo Vadis, The Scout's Revenge, Prince Otto, Carmen, The Little Minister, The Resurrection, Fanchon the Cricketer, Lafayette 23-30.—ITEM: The benefit for Johnny Cunningham netted \$200.

#### OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Lyman Travis in The Eastern Boy, 24, 27; fair business. W. A. Patton in The Last Rose of Summer 2 pleased fair house. Joseph De Grasse in Richelieu and The Lady of Lyons 3, 4; good. Babes in Toyland 8 pleased good house. A Trip to Egypt 11.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (The Overholser, mgr.): Babes in Toyland 8 had capacity business and pleased. Sweet Cover 8; fair business and the best of satisfaction. A Trip to Egypt 10; good business; pleased. The Empire Vandeville 11.

#### PENNSYLVANIA.

WILKES-BARRE.—NEEDLE (Harry Brown, mgr.): Kubelik 8; S. R. O. Ezra Kendall in The Vinegar Buyer 9; very good. to good business. Nathan's Fantasia 12; S. R. O. John Drew in De Lancy 13; very fine co. and performance; very big house. Daniel Bully in Our Parson 15. Nat. Wills in The Duke of Debut 16.—GRAND (Harry Brown, mgr.): Girl of the Street 7-11; fair co.; good business. Lured from Home 11-13; good co.; good business. Why Girls Leave Home 14-16. The Burglar's Daughter 18-20. Coon Hollow 21-23.

READING.—GRAND (Nathan Appell, mgr.): The Fatal Wedding 7-9; fine houses. Dorothy Leane co. week of 11. Plays: Woman's Victory. Dora Thorne. Hearts of the Blue Ridge. Du Barry. Under Sealed Orders. and The Bandit King's Wife; pleased large houses.—ACADEMY (John D. Misher, mgr.): The Princess Chic 11. The Post House 12. The German Oyster 13.

SCRANTON.—LYCUM (A. J. Duffy, mgr.): Ezra Kendall 8; good house. The Old Homestead 9; big business; good co. Hanlon Bros. 13. John Drew 14. Nat. Wills 15. Dan Sully 16.—ACADEMY (A. J. Duffy, mgr.): Why Girls Leave Home 7-9; big business; pleased. The Fatal Wedding 11-13; good co.; good business. Child Wife 14-16.

#### RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Grant, mgrs.): Stock co. 11-14, canceled. The Sign of the Four. Why Women Sin. A Mad Love. At Piney Ridge. Why He Divorced Her. Her Marriage Vow. Dora Thorne. and The Crime of Hallowe'en, drew and pleased satisfactory business. J. H. Huntley Stock co. 18-22.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.): Albee Stock co. in A Romance of Coon Hollow week of 11; fair business. Dangers of a Great City week 14.

#### SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Mabel Paige 11 in At Cozy Corners; fair. The Beauty Doctor 12; fair house. Black Patti's Troubadours 13. West and Vokes 15. Sowing the Wind 18. Savage Grand Opera 22.

#### TENNESSEE.

NASHVILLE.—VENDOME (W. A. Short, mgr.): Woodhouse 8; well filled house. Lord Morriam in Faust 15. Florence Roberts 20-21. John Griffith 23. Human Hearts 25.—BJOU (J. W. Loevy, mgr.): Daniel Ryan in A Royal Lover. An Enemy to the King. Richard III. Macbeth. Monte Cristo. and Three Musketeers 4-9 to good business. Across the Pacific 11-16 opened to crowded houses. Fortune Teller 18-23.—GRAND (E. A. McArdle, mgr.): Vanity Fair 4-9 to good business. Sheridan's City Sports 11-15. The High Rollers 18-23.

JACKSON.—MARLOWE (Woerner and Tuckfield, mgrs.): A Message from Mars 7 delighted a fair audience. Barlow and Wilson's Minstrels failed to interest a small audience 9. Black Creek played to fair business 11. Human Hearts 15. George Sidney in Book Day 18. Stella Mayhew 20. Paul Gilmore 28.

MEMPHIS.—BJOU (Beal M. Stainback, mgr.): George Sidney in Busy Day's Vacation 11-16; packed houses. Across the Pacific 18-23.—LYCUM (Frank Gray, house and mgr.): Woodland charmed splendid business 4-9 to good business. Across the Pacific 11-16. Human Hearts 14. Lewis Morrison 16.

KNOXVILLE.—STAUB'S (Frits Staub, prop.): A Madcap Princess 11; light business. Woodland 12; good business. Lewis Morrison 13. The Player Maid 14. De Pew-Burdette co. in repertoire week 15.

#### TEXAS.

HOUSTON.—THEATRE (M. C. Michael, mgr.): The Classmate 8, 9; excellent; S. R. O. Clark's Runaway Girls 12. Pauline Hall in Dorcas 12. The Runaways 13, 14. Charles B. Harford in Ingomar, Othello and The Merchant of Venice 15, 16.

#### VERMONT.

BENNINGTON.—LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): Nelson-Britt fight pictures 11, 12; good pictures; good business. Chimmie of Chatham Square 13 failed to appear. Manhattan Stock co. 18-22.—OPERA HOUSE (C. A. Wood and Co., mgrs.): Human Hearts 14.

BURLINGTON.—STRONG (Cahn and Grant, mgrs.): Clyde Hilton, troupe; Maude Hillman co. 21-25; good business. The Jeffersons 14. Henrietta Crossman 18.

#### VIRGINIA.

RICHMOND.—ACADEMY (Chas. I. McKee, mgr.): David Harum 8, 9 pleased fair business. Savage Grand Opera co. 19, 20.—BJOU (Chas. I. McKee, mgr.): How Hearts Are Broken 11-16 to good business. The Child Slaves of New York 18-23.

NORFOLK.—ACADEMY (Otto Wells, mgr.): David Harum 6; excellent. Henry W. Savage Opera co. 18.—GRAND (J. Joe La Fancher, mgr.): The Child Slaves of New York 11-16; good co. and business. Adelaide Herrmann co. 18-22.

#### WEST VIRGINIA.

WHEELING.—COURT (E. B. Frausheim, mgr.): Beauty and the Beast 7; fair co.; fair business. Frits Poff; 8, 9; good business. In the Bishop's Carriage 11; beautiful production; splendid co.; S. R. O. Frits in Tammany Hall 18. Frank Desha 19. Grace George 22.—GRAND (Charles A. Feider, mgr.): Queen of the White Slaves 7-9; good business. Old Clothes Man 11-13; fair business. Hot Old Time 14-16. Mary Emerson 18-20. Volunteer Organist 21-23.

#### WASHINGTON.

EVERETT.—THEATRE (Harry R. Willis, mgr.): The Girl from Missouri 2. Juvenile Opera co. 3-5.

#### CANADA.

HALIFAX, N. S.—ACADEMY (J. D. Medcalf, mgr.): Harkins co. in Girl from the West 11.

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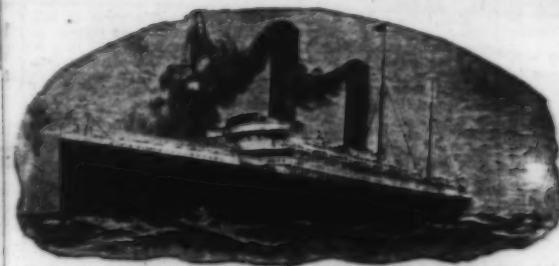
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# I WONDER IF YOU MISS ME

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MARKS BROTHERS (Joe Marks, mgr.): Berlin, Ga., Dec. 15-23, Galt 25-30.  
MITCHELL STARR: Haverstraw, N. Y., Dec. 18-23, Tonkers 25-30.  
MORSE STOCK: Sulphur Springs, Okla., Dec. 18-23, Ardmore, I. T., 25-30.  
MURRAY AND MACKNEY (John J. Murray, mgr.): Altoona, Pa., Dec. 18-23, York 25-30.  
MYRLE-HARDER (Eugene J. Hall, mgr.): Poughkeepsie, N. Y., Dec. 18-23, Newburgh 25-30.  
MYRLE-HARDER (Southern): Lottimore and Leigh, mrs.: Taylorsville, Ill., Dec. 18-23, Aurora 25-30.  
MYRLE-HARDER (W. H. Harder, mgr.): Westbury, R. I., Dec. 18-23, Brockton, Mass., 25-30.  
NORTON STOCK (George H. Hamilton, mgr.): Augusta, Ga., Dec. 18-23, Athens 25-30.  
OSMAN STOCK (Joe Osman, mgr.): Mt. Airy, N. C., Dec. 18-23.  
PAYTON SISTERS (C. Stafford Payton, mgr.): Savannah, Ga., Dec. 18-23.  
FURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Cumberland, Md., Dec. 18-23.  
STEE STOCK: Winstons, Mass., Dec. 18-23, Morris 21-23, Grafton, N. H., 25-30.  
STIRLING STOCK (Chas. H. Madison, mgr.): Paulina, Ia., Dec. 18, Sutherland 20, Hawarden 21.  
SWAIN, MACK, THEATRE: Tacoma, Wash., Nov. 28, indefinite.  
TOLSON STOCK (Will F. Condon, mgr.): Neosho, Mo., Dec. 18-23, Aurora 21-24, Fayetteville 25-30, Turner, Okla. (Mrs. W. Jackson, mgr.): Brockton, Mass., Dec. 18-23, Fall River 25-30.  
WALLACE'S THEATRE (Colonial Bros., mgrs.): Moberly, Mo., Dec. 18-23, Norvinger 23, Trenton 25-27.  
WARNER COMEDY (Ben R. Warner, mgr.): Sioux Falls, S. D., Dec. 18-23, Mitchell 25-30.  
WINNINGER BROTHERS (Frank Winninger, mgr.): Fond du Lac, Wis., Dec. 18-23, Beloit 25-31.  
WOODWARD STOCK (Woodward and Burgess, mgrs.): Ft. Scott, Kan., Dec. 17-23, Chillicothe, Mo., 25-30.

## OPERA AND EXTRAVAGANZA.

BABES IN TOYLAND: New York city—Indefinite.  
BLACK PATTY TROUBADOURS: St. Augustine, Fla., Dec. 18, Palatka 20, Ocala 21, Tampa 22, Gainesville 23, Valdosta, Ga., 25, Albany 26.  
CABILL, MARIE (D. V. Arthur, mgr.): New York city—Indefinite.  
CINDERELLA: Holly Springs, Miss., Dec. 19, Booneville 20, Iuka 21, Sheffield 22, Polaski, Tenn., 23, Huntsville 24.  
COHAN, GEORGE M.: Jersey City, N. J., Dec. 18-23, COMING THROUGH THE EYE: Philadelphia, Pa., Dec. 11-23.  
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Richmond, Va., Dec. 19, 20, Columbia, S. C., Charleston 22, Savannah, Ga., 23, Atlanta, Ga., 25, 26.  
FRITE IN TAMMANY HALL: Knoxville, O., Dec. 19, Columbus 20, Springfield 21, Dayton 22, Fort Wayne, Ind., 23, Chicago, Ill., 24-Jan. 12.  
GAY NEW YORK: Charles E. Barton, mgr.: Buffalo, N. Y., Dec. 18-23.  
GLASSER, LULA: Brooklyn, N. Y., Dec. 18-23.  
HERALD SQUARE OPERA: Alexandria, La., Dec. 20, Lake Charles 25.  
IRVING PLACE THEATRE OPERA (H. Conrad, mgr.): New York city—Indefinite.  
LOVERS AND LUNATIC (Mittenthal Brothers, mgrs.): Detroit, Mich., Dec. 17-23, Cleveland, O., 24-26.  
ME, HIM AND I: New York city Dec. 4-23, Baltimore, Md., 25-30.  
MISS BOB WHITE: Sandusky, O., Dec. 23, Postoria 24, Goshen, Ind., 25, Ft. Wayne 26, 29, Huntington 31.  
NEIGHBORLY NEIGHBORS (Frank W. Mason, mgr.): Fort Albany, Pa., Dec. 18, Olean, N. Y., 20, Norwichville 21, 22, Elmira 23, Waverly 25, Pittston, Pa., 27.  
OLYMPIC OPERA (R. F. Seemann, mgr.): Nacogdoches, Tex., Dec. 20, Shreveport, La., 21-24, Teasarsa, Tex., 25.  
PRISON FROM PARIS (Madison Curry, mgr.): St. Paul, Minn., Dec. 17-20, Minneapolis 21-23, La Crosse, Wis., 25-27.  
PIFF! PAFF! POOF! (R. C. Whitney, mgr.): Buffalo, N. Y., Dec. 18-23.  
PROFESSOR WAPOLSON (Wade and Davis, mgrs.): Chattanooga, Tenn., Dec. 22, Atlanta, Ga., Jan. 3, 4.  
SIMPLE SIMON SIMPLE: Syracuse, N. Y., Dec. 23-27.  
THE BEAUTY DOCTOR (Thomas W. Fryer, mgr.): Atlanta, Ga., Dec. 18-23, Birmingham, Ala., 25-30.  
THE BRIGADIER PRINCE (F. A. Wade, mgr.): Dayton, O., Dec. 18-23, Chicago 21, 22, Stephenville 23, Decatur 25-27.  
THE BELLS OF AVENUE A (A. H. Woods, mgr.): Brooklyn, N. Y., Dec. 25-30.  
THE BLACK CROOK (Miller and Picha, mgrs.): St. Louis, Mo., Dec. 18-23.  
THE BLACK CROOK (Wm. H. Lytell, mgr.): Letts, Pa., Dec. 19, Beaver Falls 20, Warren, O., 21, Sandusky 22, Mansfield 23, Piqua 25, Union City, Ind., 26.  
THE EARL AND THE GIRL: New York city—Indefinite.  
THE GAY MATINEE GIRL (C. E. Clifford, mgr.): Canton, N. Y., Dec. 18, Poughkeepsie 20.  
THE GINGERBREAD MAN: Philadelphia, Pa., Dec. 11-23.  
THE ISLE OF SPICE (R. C. Whitney, mgr.): Clearfield, Kan., Dec. 18, Williamsport 20.  
THE HAIN TREES: Springfield, O., Dec. 18, Ft. Wayne, Ind., 20, Toledo, O., 21-23.  
THE LITTLE DOUGHERS (Milton and Sargent Aborn, mgrs.): Fort Wayne, Ind., Dec. 23, Huntington 24, Kokomo 25, Fort 26, Logansport 28, Danville, Ill., 30.  
THE MAID AND THE MUMMY (Charles Marks, mgr.): Jacksonville, Fla., Dec. 19.  
THE PRINCE OF PILEN (Henry W. Savage, mgr.): Vancouver, B. C., Dec. 19, Hollingham, Wash., 20, Tacoma 21, Ellensburg 22, North Yakima 23, Spokane 24, 25, Missoula, Mont., 26.  
THE PRINCE AGENT: New York city Nov. 30—Indefinite.  
THE RAJAH OF BHONG (Eugene Stafford, mgr.): Delaware, O., Dec. 19, Newark 20, Knoxville 21, Canton 22, Philadelphia 23, Marietta 24, Glensville, Pa., 25.  
THE ROMANIAN GIRL: Milwaukee, Wis., Dec. 17-20.  
THE SMO-GUN (Henry W. Savage, mgr.): Portland, Ore., Dec. 18-23, Seattle, Wash., 25-27.

THE SHOW GIRL (R. C. Whitney, mgr.): Galveston, Tex., Dec. 17-23, Houston 20, 21, Beaumont 22, Lake Charles, La., 23.  
THE SULTAN OF SULU: Minneapolis, Minn., Dec. 17-20, St. Paul 21-23, Milwaukee, Wis., 24-27.  
THE TELEPHONE GIRL: Glenwood, Ia., Dec. 19, Nebraska City, Neb., 20, Hamburg, Ia., 22, Shoshoneah 23.  
THE WIZARD OF OZ (Hamlin, Mitchell and Fields, mgrs.): Pittsburgh, Pa., Dec. 18-23.  
THE WIZARD OF OZ: Mansfield, O., Dec. 19.  
THE YANKEE CONSUL (J. P. Slocum, mgr.): Butte, Mont., Dec. 22, 23, Great Falls 24, Helena 25, Spokane, Wash., 26, 27.  
THE YANKEE REGENT: Chicago, Ill., Aug. 14—Indefinite.  
TIVOLI OPERA: San Francisco, Cal.—Indefinite.  
TOM, DICK AND HARRY (A. H. Wood, mgr.): Boston, Mass., Dec. 17-31.  
VERONIQUE: New York city Oct. 30—Indefinite.  
WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, prop.): Redlands, Cal., Dec. 19, Pasadena 20, Los Angeles 21-23, Stockton 22, San Jose 24, Sacramento 27, Oakland 28-30.  
WOODLAND: New York city Oct. 23—Indefinite.  
WOODLAND (Henry W. Savage, mgr.): Goshen, Ind., Dec. 19, South Bend 20, Terre Haute 21, Indianapolis 22, 23, Chicago, Ill., 25-Jan. 4.

Ernest Lamson, Dave, Heir to the Hoohah. \* \*



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## A HAPPY NEW YEAR



Lee Olean Smith, musical director with The Sultan of Sulu, is now playing in the Far West.

That ballad of merit, "Pal of Mine," has been used extensively in New York during the past six months and is "requested" at the principal cafes many times every evening.

The C. C. Pillsbury Company, with headquarters in Minneapolis, is very successful with publications and states that the companies visiting that city have introduced its publications, the most popular of which is a dainty waltz song entitled "On a Holiday," an African serenade called "Floating Along," a love song called "When I Am Yours," and a new instrumental number entitled "In Sweet Captivity," which is being used by many dumb acts.

A new waltz song on the order of "Nancy Brown" and by the same author, Clifton Crawford, has just been published by Joseph W. Stern and Company.

Hallie Tower, musical director of the Fremont Stock company, writes that the new instrumental number, "Silver Heels," is a big favorite on the road, while the same may be said of the ballad, "In Dear Old Georgia," and the coon song, "Sympathy."

Jessie Mae Hall, starring in The Street Singer, continues to use "Danny" with much success, responding to legitimate encores at each performance.

Clarice Vance, who made such a favorable impression at Hammerstein's recently, is using the coon song, "Sympathy," with continued success, her audiences recalling her time and again in appreciation of her clever rendition of it.

Paul H. Van Moike, musical director with The Winning Girl, has written a song called "Tis But a Dream," which Manager Frank Perley has interpolated. This song will be published by Joseph W. Stern and Company.

The Walter Jacobs publications are rapidly becoming international successes. "Lindy Lou," being popular everywhere, has been followed by a new song by the same author entitled "My Dusky Rose," which is destined to become even more popular than "Lindy Lou."

Verne Armstrong's dainty song, "I Could Learn to Love You If You Let Me Try," is in much demand. Singers of prominence recommend it and in consequence many well-known vocalists have added it to their repertoires.

The New York Music Publishing House announces that the rustic ballad, "Since Nellie Went Away," is absolutely certain to become a popular favorite, judging from the great demand shown among well-known singers who express their intention to feature it. "Beat It While Your Shoes Are Good," a novelty song published by the same firm, has also started in like a winner; the words being really funny and the melody catchy has caused many singers to add it to their repertoires.

The new song, "Can't You See I'm Lonely?" is beginning to be talked about.

## HACKETT PLAYS FOR LONDON.

James K. Hackett and Frank Curzon, of London, have entered into an agreement by which Mr. Hackett's plays will be seen in London under Mr. Curzon's management, and those produced by Mr. Curzon will be presented in America by Mr. Hackett.

## ANNIE IRISH TO LEAVE STAGE.

Annie Irish has announced her determination to leave the stage forever at the conclusion of her season in her sketch, Jim and Me, which ended at Pittsburgh last Saturday night. Miss Irish, who is Mrs. J. E. Dodson, expects to return to London and devote her time to writing. She has already published several books under an assumed name.

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CHAS. K. HARRIS, 21 W. 21st St., N. Y. (Meyer Cohen, Mgr.)

VOL. II. NEW YORK, Dec. 23, 1905. No. 34

What the World is Saying About Chas. K. Harris' Big Ballad Hits.

Christmas week at Tony Pastor's Theatre, the house where almost every vaudeville act in the country has played at some time or other and where a great many have reached fame and fortune, and so it will be with George H. Diamond and Will Smith, who will sing for the first time on any stage a new march song entitled "Sister." This song is different from the ordinary march song, and not alone is the song great, but the illustrations by Alfred Simpson surpass anything he has ever illustrated; and not alone is the song beautifully illustrated, but the chorus will be illustrated by moving pictures. All together with Mr. Diamond's beautiful baritone voice, making a combination that will land these gentlemen at the top of the ladder. Managers will do well to see this act, and singers looking for a new march song should lose no time in getting this one.

Miss Charlotte George, a new contralto in the vaudeville field, has been receiving favorable press notices in Fall River and Lawrence for her beautiful rendition of the new song, "Dreaming, Love, of You," which shows her beautiful voice to great advantage, and she meets with unbounded success and applause from her audiences. Miss George plays Chase's Theatre, Washington, next week; then Pittsburg and Keith's Circuit to follow. There is a treat in store for Washington and the Keith patrons.

The Elenore Sisters, who are playing the Keith Circuit, are making a feature of the new Irish song entitled "Larry." The Elenore Sisters are at the top in their line and deservedly so, as they are always on the lookout for novelties and good songs. Professions' copies of "Larry" can be had on application; there are no restrictions.

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## SALE OF IRVING RELICS.

The sale of Sir Henry Irving's relics, art works and library began at Christie's, in London, on Dec. 14. The Actors' Benevolent Fund, for the benefit of which the sale is being held, is likely to profit largely. An unusual crowd gathered to witness the disposal of the collection. It included almost everybody of note in the theatrical world, besides other prominent persons, like Alfred Charles de Rothschild and Ashmead Bartlett Burdett-Connors. Personal friends and relations of the actor, many of whom hoped to obtain some memento for a trifling sum, were disappointed. The bidding was keen and \$12,750 was realized, an amount far in excess of the value of the articles. American dealers are said to have obtained many of the best lots.

## BERNHARDT IN A TENT.

Since the Theatrical Syndicate has caused Sarah Bernhardt's bookings in the greater part of the South to be canceled, the Shuberts and William H. Conner have engaged Barnum and Bailey's largest tent, and will arrange for performances under canvas. Electric and calcium lights will be used and the stage will be as nearly like a regular theatre as possible. Cars to carry the canvas, poles, seats and canvasmen will be attached to Bernhardt's special train. The Southern tour will begin late in February, when the weather will be warm enough for tent performances.

## THE GALLOPER OPENS.

Raymond Hitchcock opened in his new play, The Galloper, at the New Plainfield Theatre, Plainfield, N. J., on Dec. 14. The play is a farcical comedy in three acts and deals with the experiences of several Americans during the Greco-Turkish war. The cast includes Edgar Davenport, May Buckley, Nanette Comstock, and Helen Lackaye.

## GILLETTE A STOCK STAR.

William Gillette and his company returned from Europe on Dec. 14, and the announcement has been made that after his tour in Clarice Mr. Gillette will become a stock star at a New York theatre and play out of the city only a few weeks in the season. Mr. Gillette will select and stage the plays to be produced.

## IN BROOKLYN THEATRES.

It Happened in Nordland is seen at the Montauk this week. Miss Dolly Dollars is drawing crowds to Teller's Broadway. De Wolf Hopper is spending a merry second week at the Shubert-Park. Mrs. Spooner's offering at the Bijou is Woman Against Woman. The play at the Imperial is Miss Hobbs. The vaudeville bill is excellent. Queen of the Corsets is the attraction at the Grand. Cora Payton presents Her Mad Marriage at his Lee Avenue Theatre. The burlesque company at the Star this week is one of the best of the season and is drawing crowded houses. The Colonial Belles at the Nassau are good entertainers.

Ernest Lamson, Dave, Heir to the Hoohah. \* \*

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Moon is Shining on  
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Jessie Mae Hall,  
Is singing the star song,  
I Won't Play Unless You  
Coax Me.



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European Information—Addresses of all the Vaudeville Managers and Agents in Europe, Baggage carried Free of Charge in Foreign Countries, Excess Luggage Scale in England, Railway Fares (Time in Days and Hours) and Steamer Rates to All Points in Europe. And other information too numerous to mention.

Actual size, 2 1/4 by 6 1/4 inches. 56 Pages. Heavily bound and printed on the best quality of paper by the Nyvall Press, New York. Price per copy, 25 cents; by mail, 30 cents. European price, 1/4 crown. Mail orders will receive prompt attention.

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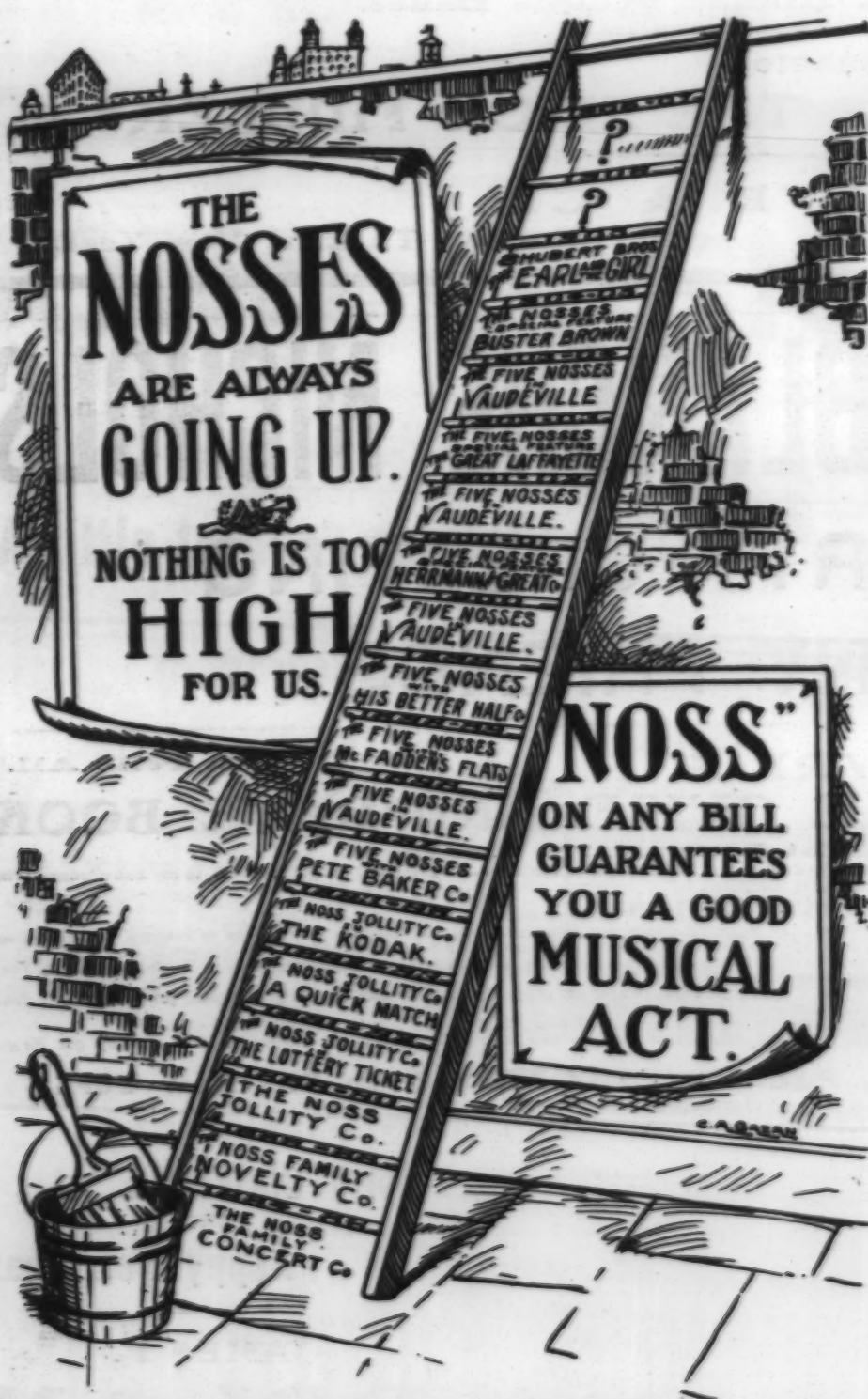
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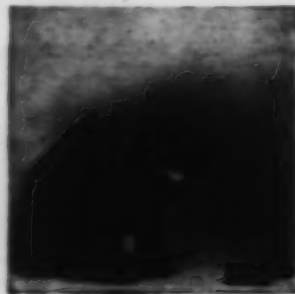
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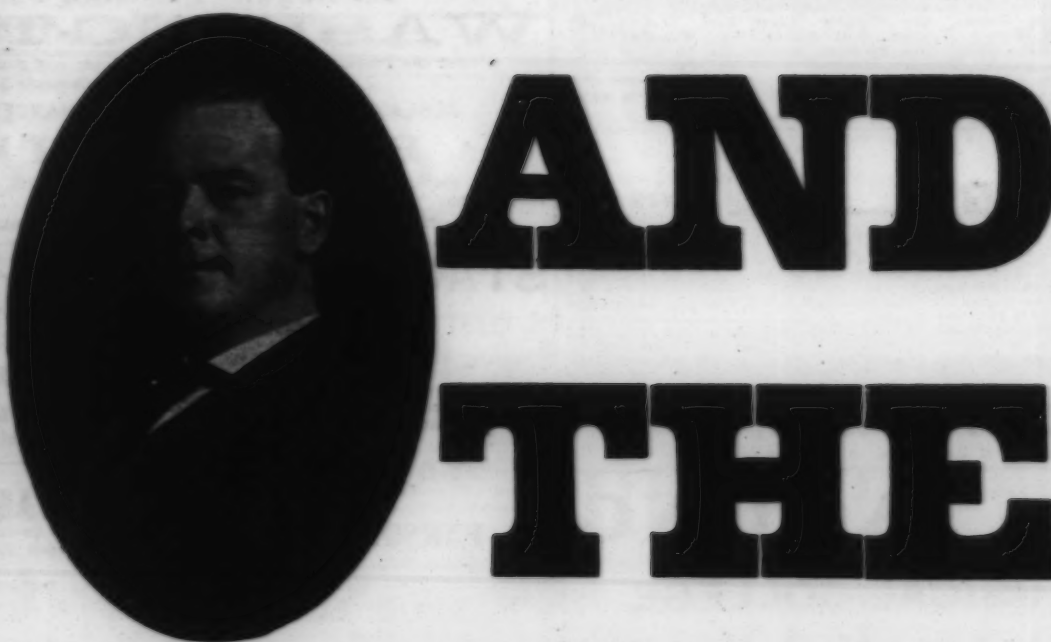
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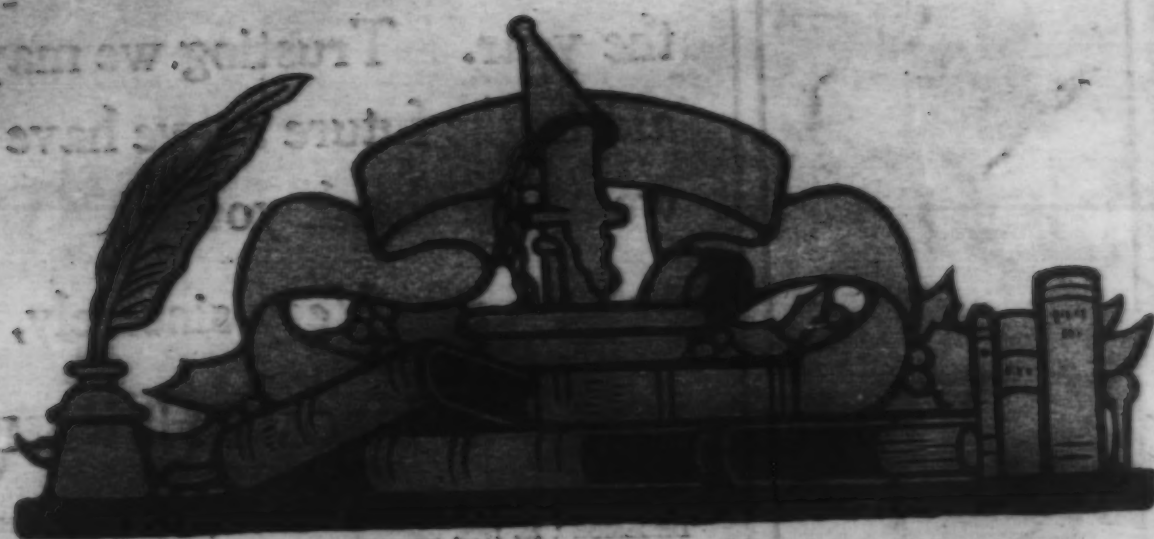
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